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originated by O. F. Brand and Son, America's foremost hybridizers of the peony. Good peonies naturally divide themselves into the following two classes:

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2. Those which develop and retain their beauty in the field often times under the most adverse conditions.

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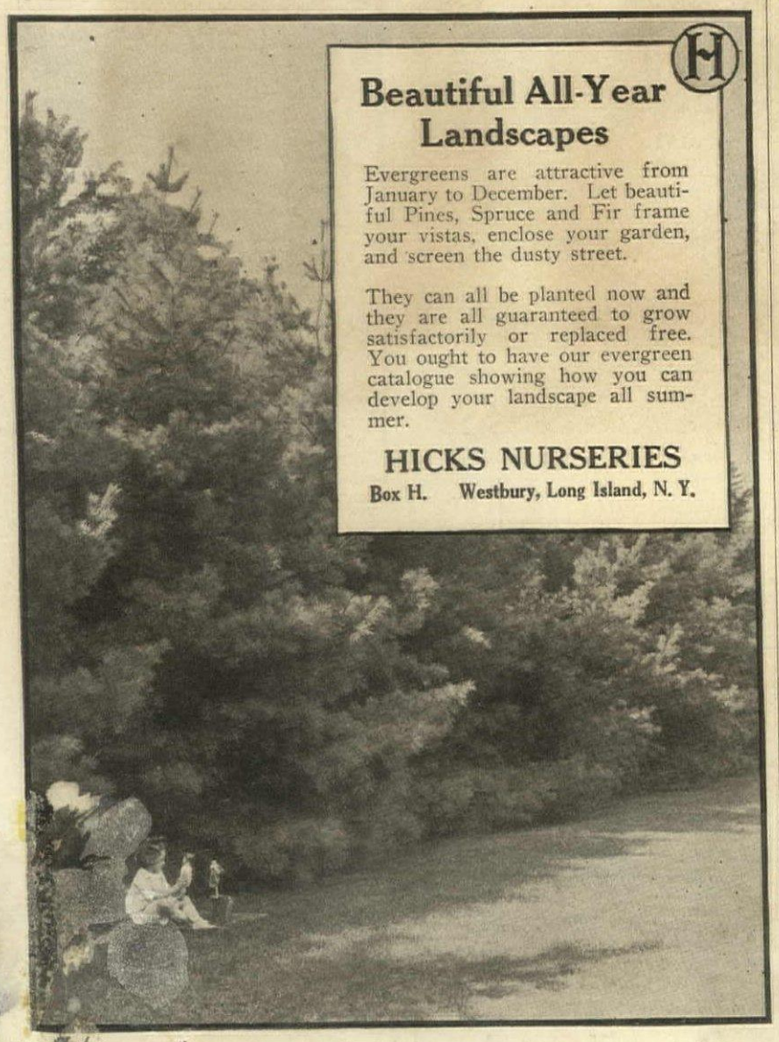

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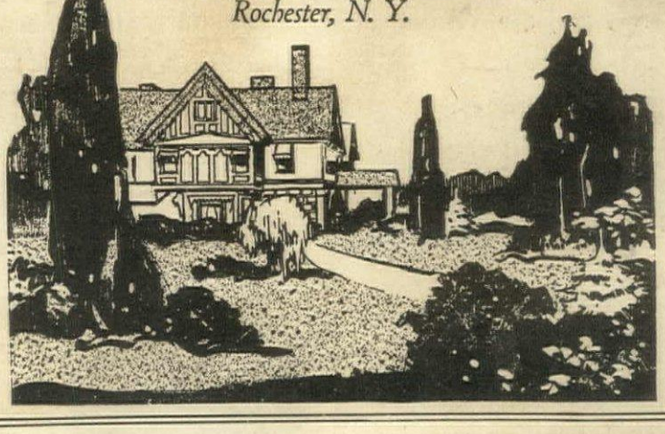

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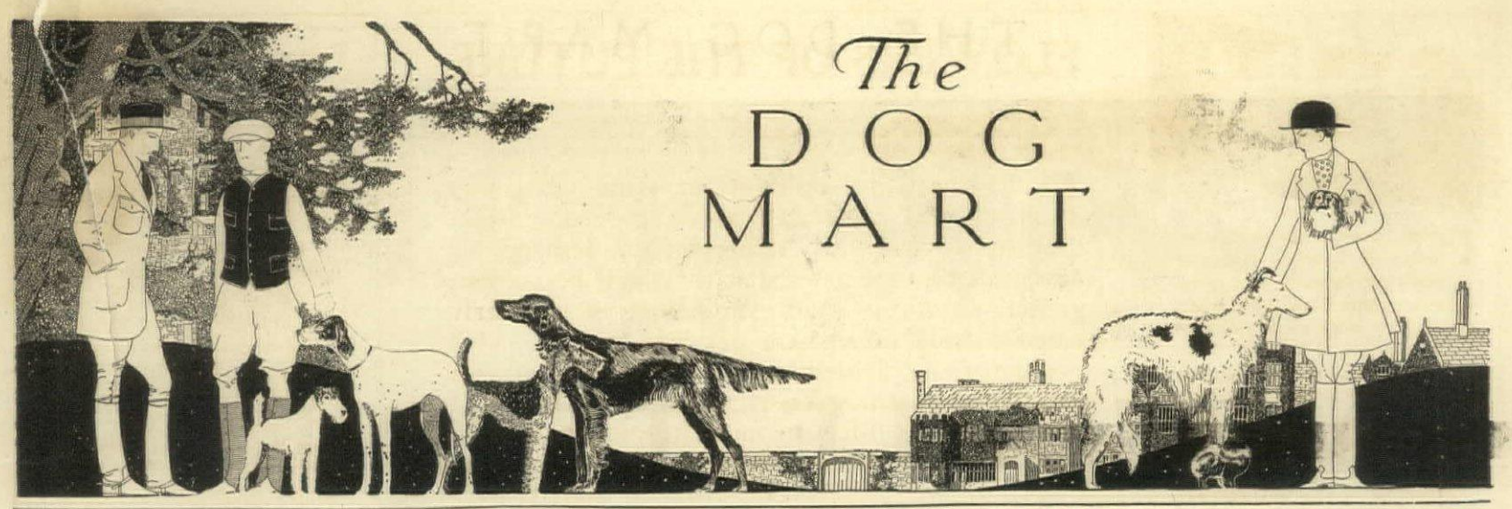

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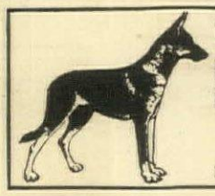

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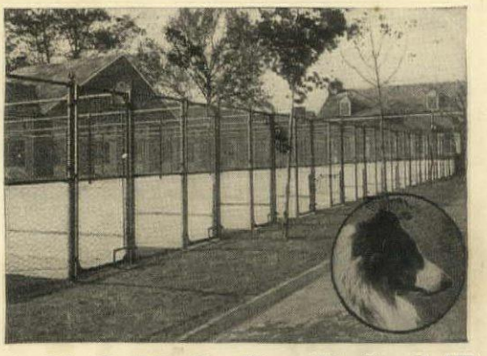

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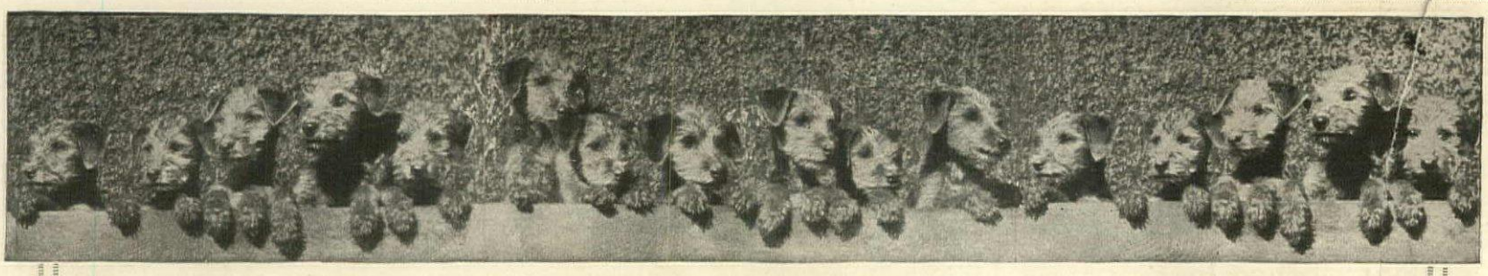

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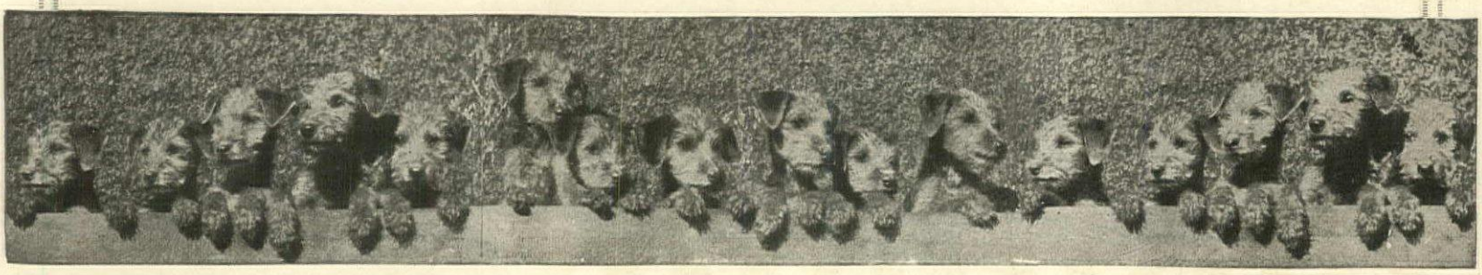

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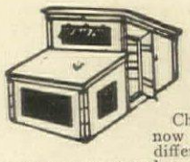

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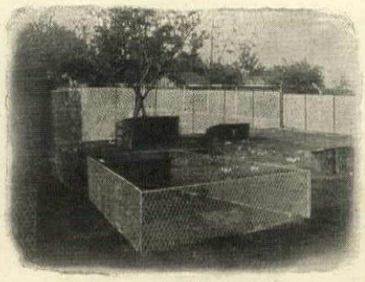

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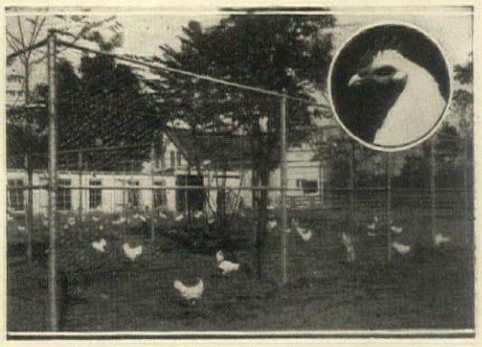

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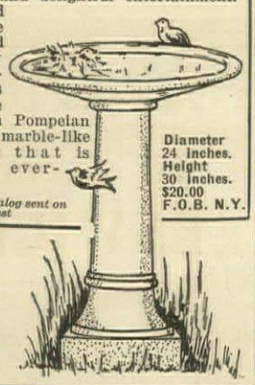

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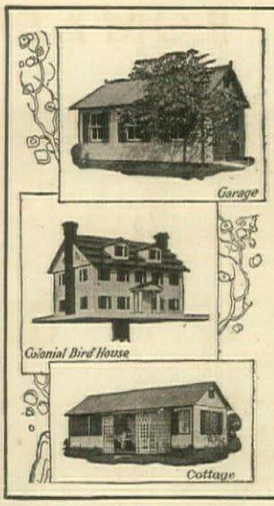

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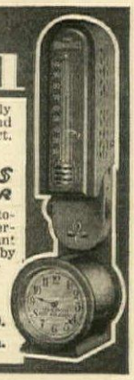

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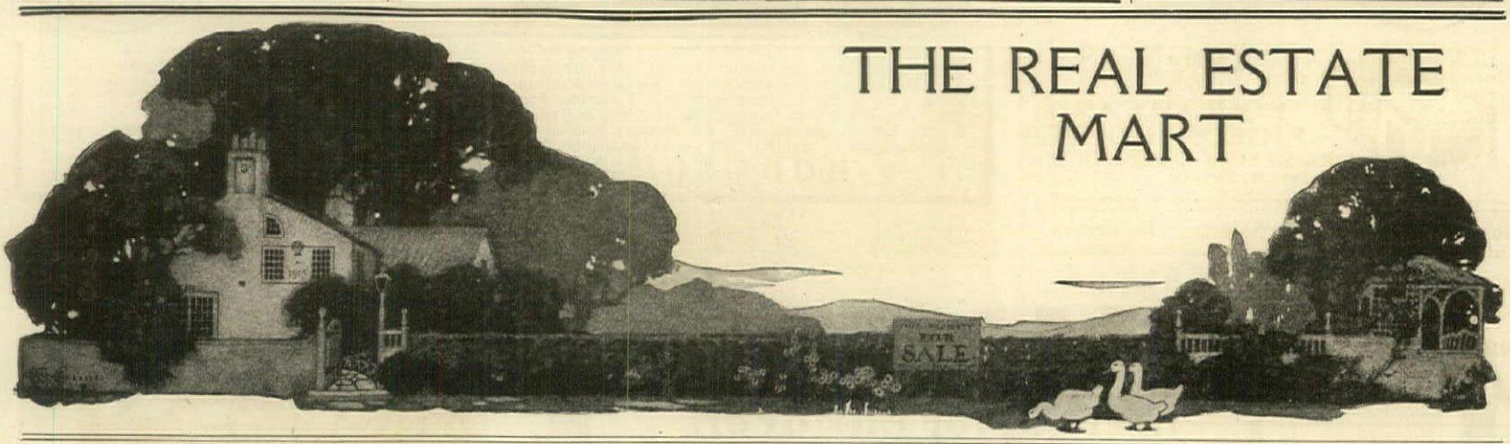

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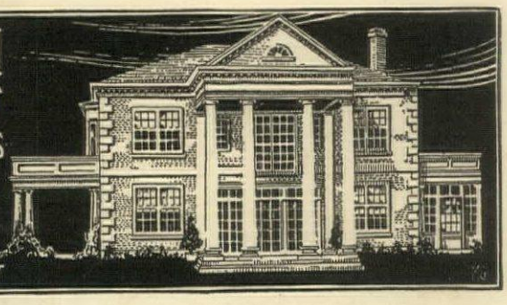

Do you know the charm of Line?

RICH dim brocade on a wonderful old chair, the deeper glow of hangings, the mellowed Oriental tracery of rugs, the cool neutral background of a roughcast wall. Yes, this lovely room owes a great deal to its colour.

BUT it owes even more to its line—to the springing curve of the ceiling, the narrow clear-cut oblong of the doorway, the just proportion of the furniture, the originality and restfulness of the spacing and grouping.

The Autumn Decorating Number

SEPTEMBER

HOUSE & GARDEN

Tells you how to give this charm of line to your own home—tells you in words, and by pictures that go all the way from the trees along the drive to the disguise under which an investigating mind might discover the living room radiator.

As to the house itself—the shell for all your treasures—there's an English house, a Dutch Colonial cottage, and two Pennsylvania houses in sturdy stone. The leading article tells you just what you ought to know of furniture, its period, craftsmanship, and finish, before you and your checkbook go shopping. There's a chat, too, on collecting crystal—another on the framing and hanging of pictures—a page of new fabrics—a lively discussion of the living room that whisks into its tablecloth and serves dinner under your very eyes—informative articles on the electric laundry and the electric breakfast.

When we come to think it over, there's just about everything in this number of House & Garden from the Signs of the Zodiac as tamed by the housecape gardener, to a page of decorated offices where really soulful business men spend their sophisticated hours.

It isn't money that makes the house beautiful—it's knowing how. Read September House & Garden and you'll see why.

If you have a house that needs redecorating, be sure to reserve a copy of this Autumn Decorating Number at your usual newsstand now.

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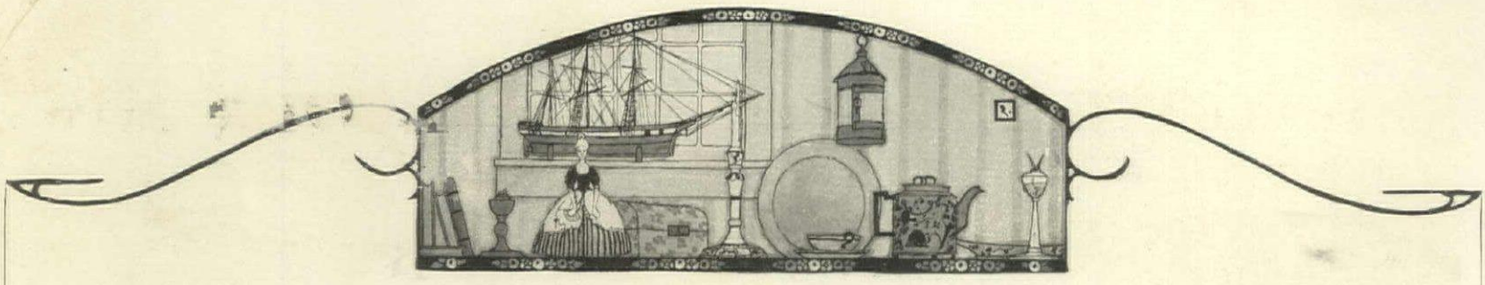

House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

AUTUMN FURNISHING IN SEPTEMBER

WITH September starts a bigger and better HOUSE & GARDEN. The child is growing. It will be almost man-size by the time this Fall Furnishing Number reaches you. The reason? Well, the best material available from decorators, architects, manufacturers, gardeners and landscapists is constantly being assembled. The next issue will always be better than the one you have in hand. That is HOUSE & GARDEN's available future—it constantly grows more interesting, more practical, more inspiring.

This September number, for example. Nothing could be more useful than a practical knowledge of furniture—what you should know about furniture before you buy it. These matters are clearly explained by Matlack Price. On another page are found furniture suggestions from the shops.

If you have never considered picture hanging an art, you will when the definite rules are explained in September. Or if you have never thought of using the zodiac signs in decoration, you will find suggestions here.

Of the many articles on decoration two are quite unusual—schemes for the decoration of offices and plans for furnishing a living room that must serve also as dining room. Most offices are forbiddingly inartistic, but these two are the acme of comfort and good taste. The dining-living room is also a feasible solution for those whose space is limited. Prices will go with these pieces. There will also be prices on the pages of new fabrics and furniture.

A library of comfort and formal ease is shown in September

Prospective builders of all girths of purse will be interested in the large brick house, the Georgian Colonial, the Pennsylvania farmhouse and the little Dutch Colonial design shown in this number. Ventilating the house will be explained by an architect who understands all the secrets of air currents and the brick bonds will be explained on another page.

The equipment articles cover the electrical laundry—the most modern addition to the household—and the electrical breakfast, with priced pieces from the shops.

The use of non-classic sculpture in the house forms a fascinating subject dealt with in this issue. There are also two pages of old Italian gardens and fountains, works of master artists, that have many suggestions for the American garden.

A new department makes its appearance with September—dogs. And if you don't enjoy these intimate studies of dogs in their relation to the house and grounds, then you do not understand these four-legged friends. Dogs will be in HOUSE & GARDEN every month hereafter.

There will be twenty-nine different topics on the September contents page. Only a few of them are mentioned here because August needs the space. But this is to be remembered—you will have a weightier magazine to start the fall—more editorial pages and illustrations.

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THE MARQUISE DE POMPADOUR

Among the collectors that France can write in her Golden Book of Art-Lovers ranks high the name of the Marquise de Pompadour. Without her patronage, as Voltaire observed, the culture of her time would have found itself in a sorry plight under the rule of a king whose thoughts had little or nothing to do with the finer things of life—that king who stood at the palace window looking forth as the cortège of the Pompadour passed by in a drizzling rain and remarked, "It is a wet day for the Marquise!" This portrait is by Francois Boucher (1703-1770), *who was the court painter to Louis XV*

Cardinal Mazarin, from a portrait by an unknown engraver. Giulio Mazzarino went to Paris at the invitation of Cardinal Richelieu, and after Richelieu's death became Prime Minister. He accumulated immense wealth and was a great collector

COLLECTORS OF YESTERDAY

They Range From Augustus Caeser to Horace Walpole and Make the Modern Collector a Member af a Noble Throng

GARDNER TEALL

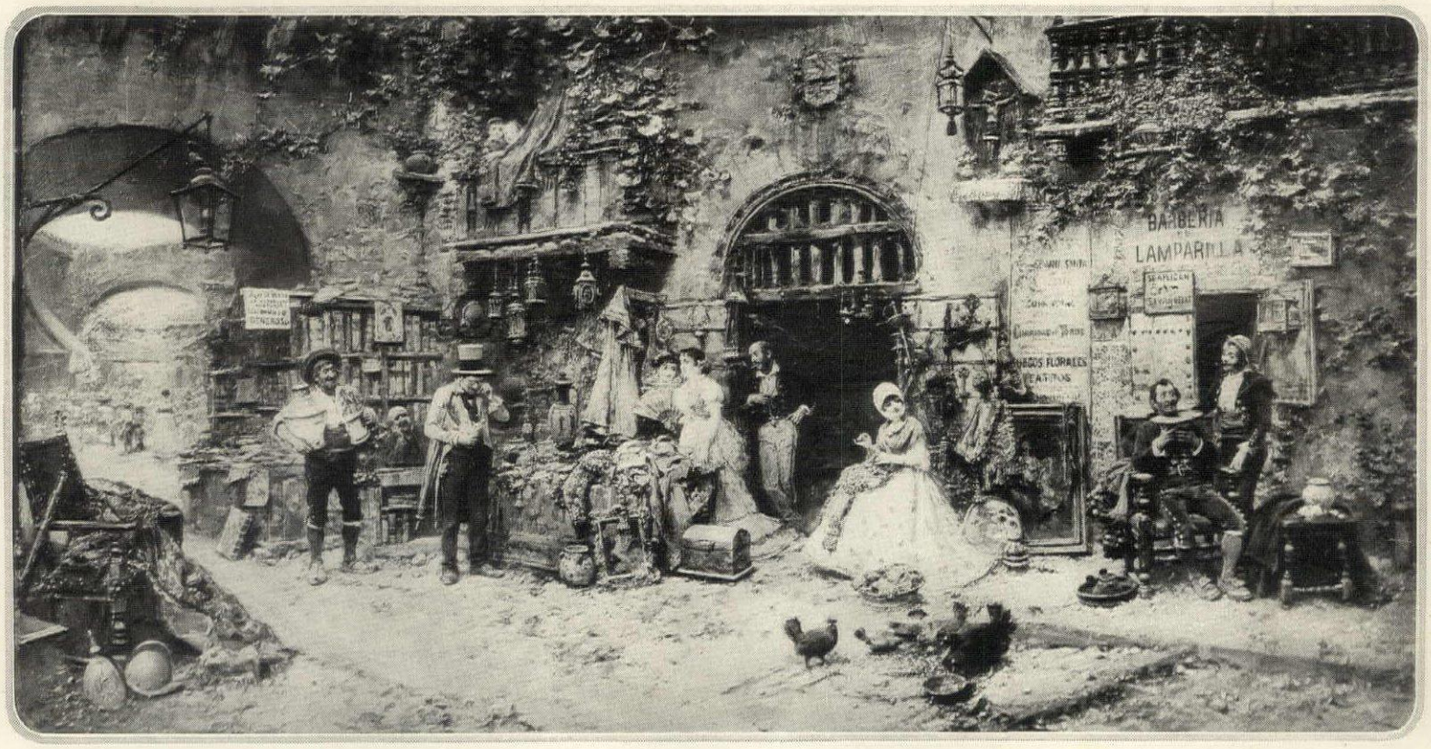
THIS is an age in which Achilles gives way to Douglas Fairbanks, Helen of Troy to Mary Pickford. At least Homer in the original is unpopular and to confess to a liking for Virgil in the Latin is to be frowned upon by those who have persuaded certain of our universities to turn backs on the very cultural presences that have given structure to civilization. As for myself, I shall continue to be old-fashioned. Only this morning I have been dipping into good old Pliny's *Letters*. Now more than ever I am convinced that those who cried most loudly against the classics were those who knew nothing about them. Where, I ask, in all literature will there be found more things of human interest than in the writings of those old masters of antiquity?

It is Francesco Petrarca's chief title to fame that he was an inveterate collector of classical writings, that he devoted himself with an unending enthusiasm to the recovery of the literature of the Ancients. And yet he knew naught of Greek, little enough of Latin from the point of view of scholarly attainment in the language. What he did realize, did sense, was the value to intellectual development of these bygone literary Titans, and at Padua he warred against the mediævalism which was, after all, nothing more than a warring against the complacency of his own times, just as the very attitude of those of to-day who fight against such of the finer things of life as are to be reached only through contact with the original writings of Homer, Euripides, Aristophanes, Sophocles, Horace, Virgil, Cicero, Cæsar, Ovid, Plato, Pliny and the rest are, in effect, smugly complacent in their acceptance of cultural things as they stand.

Renan called Petrarch the first modern man; if only we could be as modern! And what a debt the world owes to his collecting proclivities, an instinct connected with an intelligence!

Of course, there were hundreds, one may venture to say thousands of collectors who were his contemporaries, for the love of beautiful and of interesting things is seldom separated in the normal person from the desire to own them, a desire that has produced more history and more romance than one would dream of.

There are those who dissolve pearls in wine, those who treasure them in necklaces; these two sorts are in the world. To Petrarch each scrap of writing was as precious as a pearl to be added to a necklace to adorn the fair throat of Learning, and his accomplishment, his devotion to this hobby marks him as the very



Spanish scene, showing a corner of an old street in Seville, with its antiquarian book and antique shops. From a painting by Benlliure y Gil, a contemporary Spanish painter, born 1858. Courtesy of the Anderson Galleries

Prince of Collectors of Yesterday.

Tullus' Sale

I suppose there have been collectors ever since things were discovered to be collectable. Every object of human creation seems eventually to fall within the collecting class; Father Time saying when. *C. Plinii Caecilii Secundi Epistularum* sounds somewhat formidable when looked upon by a foe to the classics, but this morning it yielded this morsel from the XVIIIth Letter of the VIIIth Book, a letter from Pliny to his good friend Rufinus: "You have now all the town gossip; nothing but talk of Tullus. We look forward to the auction sale of his effects. He was so great a collector that the very day he purchased a vast garden he was able to adorn it completely with antique statues drawn from his stores of art treasures." Ancient Domitius Tullus! would that we knew how your sale came out. Did you turn in your tomb that some Eros from Praxiteles' own hand, some Amor chiselled by great Pheidias himself fetched a hundredth of its value only? Or did you rush off to Dis and to Proserpina with the gleeful tale of how friend Pliny, who thought to get something for nothing, was forced up to a prince's ransom by Lucanus in the matter of that little sardonyx gem, engraved by Pyrgoteles, finer, the auctioneer declared, than the *Perseus* by Dioscurides? How human it is to wish to know!

Auction sale at Clinton Hall, New York. By Leon y Escoscura. Metropolitan

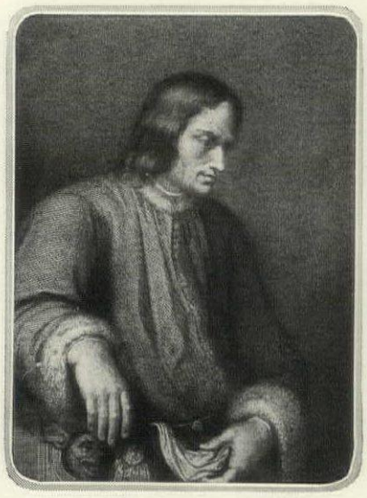
The Antiquary. From a painting by Edwin White, an American, 1817-1877

Nero as a Collector

Those old Romans were great collectors. Even when the creative spirit had degenerated they were appreciators of the fine things which the Greeks had produced. Petronius, that *Arbiter elegantarium* of Nero's court, amassed thousands of remarkable art treasures that even the Emperor longed to possess. Coming under Nero's displeasure, and dying under the Emperor's orders, he disdained to imitate the servility of those who, under like penalty, made Nero their heir and, as Suetonius tells us, filled their wills

The ancients collected with no less fervor than do collectors today, as witness an Etruscan Vase Seller, by Jean Louis Hamon (1821-1874)

Dutch artists have always shown an inclination to use antiquities in their paintings, as in this by Alexander Hugo Babsker-Korff



Among Italian collectors Lorenzo di Medici stands out as leader. From a portrait by Giorgio Vasari

Strawberry Hill was the villa of Horace Walpole wherein were housed the famous collections of objets d'art of this famous connoisseur and man of fashion

Horace Walpole, the English connoisseur and great collector of his day, as pictured by Eckhardt

with encomiums of the tyrant and his favorites. Petronius broke to bits a goblet of precious stones out of which he commonly drank, that Nero, who had coveted it, might not have the pleasure of using it. Incendiary, violinistic Nero, Nero who on shaving off his beard for the first time put it in a golden box studded with precious gems! What would not collectors of a lock of hair of this great one and of that give to discover the beard of Nero!

I dare say, in no time was human nature more perfectly understood than in Roman days. Even Augustus Cæsar was wont to amuse himself by a device explained in gossipy Suetonius as follows: "He used to sell by lot amongst his guests articles of very unequal value, and pictures with their fronts reversed; and so, by the unknown quality of the lot, disappoint or gratify the expectation of the purchasers. This sort of traffic went round the whole company, every one being obliged to buy something, and to run the chance of loss or gain with the rest." How many of us who have frequented the art sales in American cities, from the old Clinton Hall days to the present, would have imagined that Pliny took such things as seriously, Augustus Cæsar such things in jest? How old the new world is, how new the old!

Antiquarians Old and New

From the time of the ancient Athenian vase shops, and even from long before that, to our own day, when we may browse in the realms of antiquarians at home, the bazaars of the Far East and the quaint inglenooks of Europe when we are travelling, collecting has been a passion with the many as well as a mania of the few. But we, ourselves, are more prone to collect the things of yesterday than were the collectors of yesterday to collect the things of the centuries before their time.

Lorenzo di Medici, Lorenzo the Magnificent, found time when steering through the perilous channels of endless family feuds to immortalize himself as a collector. To the efforts of Cosimo, his grandfather, are due those priceless classical and oriental manuscripts which formed the nucleus of the Laurentian Library in Florence. The grandson was worthy of his forebear. Through John Lascaris he procured from the monastery of Mount Athos two hundred manuscripts of greatest importance for the Laurentian. Alas, this incomparable collection together with the treasure of antique sculpture, vases and other works of art was partly broken up and destroyed when Florence was sacked under the rule of Lorenzo's wretchedly incompetent son, Piero. Lorenzo, notwithstanding his love for ancient works of art, was a ready patron of the art of his time. Lorenzo's daughter, Catherine di Medici, had all the Medici love for art, and she, too, patronized living artists lavishly, as her husband's father, Francis I, had done in France before her. She it was who took such constructively active thought for the planning of the Tuilleries, and her interest in books, manuscripts and other things led to enriching the collections of the Bibliothéque Nationale.

Examining Arms, by José Villegas, a noted Spanish painter (1848——). *An interior showing three gentlemen in 17th Century costume examining pieces of ancient armor in the collection about them*

The Golden Book of France

What a remarkable list of collectors France can write in her Golden Book of Art-Lovers—Jean Grolier, De Thou, Pièrre Jean Mariette, Cardinal Mazarin, Comte de Caylus—to name but a few of literally thousands! Nor must we forget Madame de Pompadour, whose library and marvellous collection of works of art were sold after her death. There is no question but that Madame de Pompadour took a constructive interest in art and literature, an interest which led Voltaire to assert that, without her patronage, the culture of her time would have found itself in sorry plight under the rule of a king whose thoughts had little or nothing to do with the finer things of life, that king who stood at the palace window looking forth as the cortége of the Pompadour passed by in a drizzling rain and remarked: "It is a wet day for the Marquise!"

Charles I of England was a king whose art-collecting pro-

clivities were rich spoils indeed for the Cromwellians. In the quaintly worded old catalogue recording his possessions we find noted, amongst other things, "Item, a landscape piece of trees, and some moorish water, wherein are two ducks a swimming, and some troup of water flowers, being done in a new way, whereof they do make Turkey carpets, which was presented to the King by the French ambassador; *in an all over gilded frame.* 1 ft. 10 x 2 ft. .5 wide."

A Bazaar Scene in Cairo, showing the antiquary shop of that country. By Henry Hall, an American artist (1875-1913)

Horace Walpole's Virtuosity

Some of King Charles's treasures in the century following passed into the hands of Horace Walpole, who housed them in his villa, Strawberry Hill, that "Gothic castle" which revived the English 18th Century taste for Gothic design. Austin Dobson's book *Horace Walpole,* says of the Master of Strawberry Hill: "As a virtuoso and amateur, his position is a mixed one. He was certainly widely different from that typical art connoisseur of his day,—the butt of Goldsmith and of Reynolds,—who traveled the Grand Tour to litter a gallery at home with broken-nose busts and the rubbish of the Roman picture factories. As the preface to the *Ædes Walpolianæ* showed, he really knew something about painting; in fact, was a capable draughtsman himself; and besides, through Mann and others, had enjoyed exceptional opportunities for procuring genuine antiques. But his collection was not so rich in this way as might have been anticipated, and his portraits, his china, and his miniatures were probably his best possessions."

We must not judge Walpole's virtuosity by all that accumulated in his house—Wolsey's hat, Van Tromp's pipe-case, King William's spurs, and, I dare say, some chips of stone from the Parthenon! But let it be remembered that these things were gifts to Walpole, and as such were just as necessarily within reach as the cut-glass wedding-present pickle-dishes of our own century must be given shelter against the sudden appearance of their donors. Perhaps there is merit in the discipline of such tender-heartedness.

Well, gone is Master Horatio, gone the wits and beaux and the belles of his day, but he remains in our thoughts as the Georgian master of Chelsea china pseudo shepherds and shepherdesses, the most elegant of collectors, the most brilliant of subjects in the sovereign realm of precious bric-a-brac. We are glad that he lent his presence to our ranks.

So, you see, collecting is not merely a fad of recent generations. In that which has gone before there is ever a peculiar fascination. The field is limitless, its duration unbounded —things which to us of today are commonplace by reason of their niches in our everyday life, will be treasures to posterity a hundred years hence. Thus will the love of collecting go on from generation to generation, with new converts always ahead.

Among the artist-collectors we find Rubens. This picture of Rubens' studio is from a painting by Rubens in the Pitti Palace, Florence. Here are depicted the art treasures that the great artist gathered about him

Northend

The inset placques and brackets with busts are Empire features. These busts reproduce in green bronze originals excavated at Herculaneum during the 18th Century. They were executed by di Angelis of Naples

The severe classical style following the Third Colonial Period has been called American Empire. It is successfully used in this dining room, where green painted walls, consoles, mirrors and table all produce a room of pleasing dignity

A classical Empire cornice of dull gold lightens the green walls. The white wood trim is early Georgian in character, the chairs of a Chippendale design and the rug shows Adam proclivities. A marble baseboard gives a foundation

AMERICAN EMPIRE

As Reproduced in the Dining Room of E. Elliott Guild, Esq., at Boston, Mass.

LITTLE & BROWNE, *Architects*

UP IN THE ATTIC

THE collecting habit, like everything else, doubtless started with the cave man. One day he brought home a shell that caught his eye—a pretty shell of pinks and grays. He set it on a shelf in the cave and told the family that he'd brain 'em if they touched it. By and by he brought home another and then another until the shelf was full. On rainy days when he had nothing else to do, he scratched pictures on the shell, and he'd clout the wife and children if they joggled his arm while he was at his art work.

In time, the cave proved inadequate because the women folks wanted a decent home to bring up the children in, and the family moved to the hut. The pink and gray shells were moved along with the babies and the bear skins and the gourd casseroles, and made quite a pretty showing in the new home.

By and by the hut grew to a cottage and the cottage to a house with an upstairs and a down. Then the family began to have more than one suit of clothes, and a place had to be provided to keep the winter wardrobe. So an attic was built to the house and all the old things that weren't needed, or had been broken or had outlasted their usefulness were stored away there and forgotten.

Then one day an adventurous soul with a sense of curiosity went up to the attic and rummaged around. Among the old things he found a heap of pink and gray, faded, dusty shells. There were pictures of deer and bear scratched on them. And he brought them downstairs and said, "Oh, look what I found up in the attic!" And he set them on a shelf by the window and told the children he'd thrash them within an inch of their lives with his *yataghan* if they dared touch them.

And other men and women, seeing these shells, started rummaging in their attics and brought to light untold treasures of the past. And as they adorned their houses with them they began to think more kindly of their ancestors.

That doubtless is the way collecting started. It begins in the accumulation of ordinary day-to-day objects, it is enriched by discarding and forgetting these day-to-day things, and finally becomes popular by discovering them again.

In the meantime they rest in the attics of the world awaiting their discoverers. Consequently, without attics collecting would be an impossibility—and so would many of the good things of this old world.

And yet there are people who don't believe in attics!

ALL people, like Caesar's Gaul, are divided into three parts—those who consider an attic a dump, those who think it a treasure trove and those who don't believe in attics at all.

There is a certain group of people—and their numbers are growing—who believe that the best way to handle the difficulties of today is to shatter the world to bits and remake it closer to the heart's desire. And they go about their work with murder and arson and pillage or absurd legislation.

The Bolshevik mind has existed from the beginning of time, but because it has been held in check some of the good things of the past are left to us to hand down to coming generations. In every chaotic situation there has arisen some man who threatened to brain the race family if it touched his pretty shells. He wanted those shells for himself and his children when they grew old enough to appreciate them. The old Bolsheviki—and the new—believe that no man has the right to inherit from a forebear or call anything his own. Should the Bolsheviki prevail today, decent men and women will have to give up the pleasant habit of collecting, and the attic would become as useless as adenoids.

Contrasting with this Bolshevik type are the other two. One maintains a half-and-half attitude toward the past. They are eternally laying things on the table, discarding them to the attic of Time. They really don't believe in the past; they merely cling to it because they aren't quite sure which way the future will jump.

The others—those who look on attics as treasure troves—believe that in the past lies the hope of mankind and its available future. Of the three groups this seems the most sensible. Old faiths, old lovers, old institutions are constantly being put up in the attic of the world there to gather dust and the fine patina that only age can give. But there is still much usefulness in them. There is still beauty to charm the eye and the romance of time to stimulate the imagination. A new age revives them. Men haul them forth. "Look what I have found up in the attic!" And they become popular again.

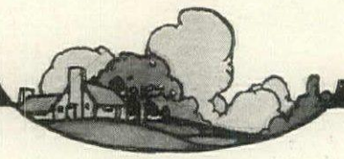
THERE is something about collecting that never entirely dies. Its heritage, stretching back to those pink and gray shells in the cave, may be dim at times, but it goes on and on, constantly being resurrected in one phase or another. For this reason men find it a source of constant refreshment. It keeps them young because it never grows old. Let it be bandboxes or bottles, stamps or Whistlers, Japanese prints or Colonial lamps, neither the acquiring nor the owning comprise the whole of collecting's lure. It is this vast reaching back into the past that makes it so popular a hobby, this discovering things in the attics of yesterday.

The past without men and women means nothing. Just so collecting without a comprehension of the men and women of the past means nothing. A chair five hundred years old is merely so much wood and leather, but a chair that men and women have used for five hundred years—ah, there's the secret! In days gone by men and women found these things useful and pleasing. That pictured bandbox tells of a bride's heart aflutter. That consular ivory records the ancient form of political graft when Rome was young. This tankard's handle is worn with the grip of men who drank heartily and needed no legislation to save their souls. This four-poster holds the secrets of life and death and the peaceful sleep of honest folk who laid them down in it.

You cannot collect anything without having generations of ghosts looking over your shoulder. You cannot go into an attic without arousing the spirits of the past. Once you become a collector you join the innumerable throng of those who have made and cherished these things, a throng hopeful that you will appreciate them, care for them and hand them on to other folks when your interest in them dies.

THE people who don't believe in attics—the Bolsheviki of all times—have a theory that an intangible something called the State should own and control all possessions. During these next few years we shall see which will prevail—the intangible State or the tangible person. It is a line-up between those who cherish the institutions of the past and an idea, between those who feel the innumerable throngs of yesterday and those who do not.

In this arrangement of forces the collector must play his part. He must cease collecting for the sake of cornering the market in a certain collectable object, he must cease hiding away his possessions from public use and enjoyment. He must prove to the world that collecting is not a mere whim or fancy by which to spend his surplus cash, but that it stands for a belief in the good and beautiful things of the past, that it is as legitimate an amusement as seeing baseball or playing golf, that it is as necessary to a full life as reading books or listening to music.



THE COLLECTOR

Beware the Gimlet-eyed Collector
Who haunts the Manse,—a Ghoul, a Spectre!—
That, when the Aged Owner dies,
He may achieve some Battered Prize!
He craves some Highboy famed in Fable,
A Warming-pan, a Gate-legged Table,
A Chelsea Jug for Cream or Ale,
Or Girandole by Chippendale.
An Antiquarian Fanatic,
He snoops about the Dusty Attic,
And if he finds a Spinning Wheel,
My Stars! you ought to hear him squeal!
Oh, drier than a Latin Tutor,
His Talk is all of Marks on Pewter
And Sheffield Plate and Jackfield Ware,
And what is Common, what is Rare.
An Act Abolishing Collectors
Would find, I take it, Few Objectors
Except (one cannot well deny),
The Folks from whom Collectors buy.

—ARTHUR GUITERMAN.

Gillies

WROUGHT IRON *and* ROUGH WALLS

Perhaps the finest background that can be given wrought iron is a rough plastered wall. They both are fashioned by hand and have the sturdy imperfections and delightful texture of hand-wrought work. Combined with marble, as in this hallway, they produce an effect that no other architectural mediums can approximate. This view of hall and stairway is from the New York residence of F. F. Palmer, Esq. Delano & Aldrich were the architects

Gillies

One can never entirely overcome the limitations of the long, narrow hall, but it can be made interesting by the dignified arrangement of wall furniture

Long tables, benches, chairs and cabinets—the wall furniture of the past—is used in the New York apartment of Mrs. Henry Bowen. Lewis Colt Albro, architect

FURNITURE FOR THE LONG HALL

A Problem That Is Solved by Grouping

When the hall is not so attenuated it can be used as a reception or living room. Against paneled walls dignified pieces are placed and groupings made with chairs, lamps and occasional tables. The principles used here apply to even the most modest hallway. W. & J. Sloane, decorators

FLEETS THAT NEVER SAIL

Model Craft Today Form One of the Most Romantic and Stimulating Subjects the Collector Can Command

HARRISON CADY

TIME was when collecting ship models was left almost entirely to artists. Ever in search of the picturesque with which to adorn the studio, they would return from summer sketching trips with a "square rigger" bought for a few dollars in some little fishing village. If they journeyed abroad they would send home a quaint Dutch model from Maarken, a fishing boat from Brittany or perhaps an early 18th Century Dutch man-of-war from Amsterdam.

Suspended from lofty studio ceilings the little ships, stirred by frolicsome skylight breezes, would swing restlessly about and strain at their slender cables as though anxious to begin the voyages they were destined never to make. Artists looking up from a busy day's work let their eyes wander over their tiny fleet and find in them a stimulus to imagination.

Ship of Dreams

A brave little Viking ship pushing its bow from the depths of a shadow conjured up visions of hardy Norsemen battling the winter tempest.

A bit of sunlight catching the silken sail of a galley brought to mind Cleopatra and her dark skinned oarsmen driving her golden barge through the waters of the Nile.

A model of a caravel bears the name of "Santa Maria" and in imagination we see in the starry watches of the night the lone figure of a Columbus dreaming of a New World.

On a bracket an early French man-of-war, its sides bristling with guns, is slowly bearing down on a bulky Indiaman, its hold filled by fancy with a cargo of shining silks, porcelains and jades, rich spices and all the treasures of the Indies.

An early American man-of-war, its port holes painted Chinese red, turns the mind toward the gallant days of Paul Jones—privateersmen—with tarred pigtails and pea jackets with brass buttons, and white pantaloons, cutlasses and pistols who roved the high seas.

Earting

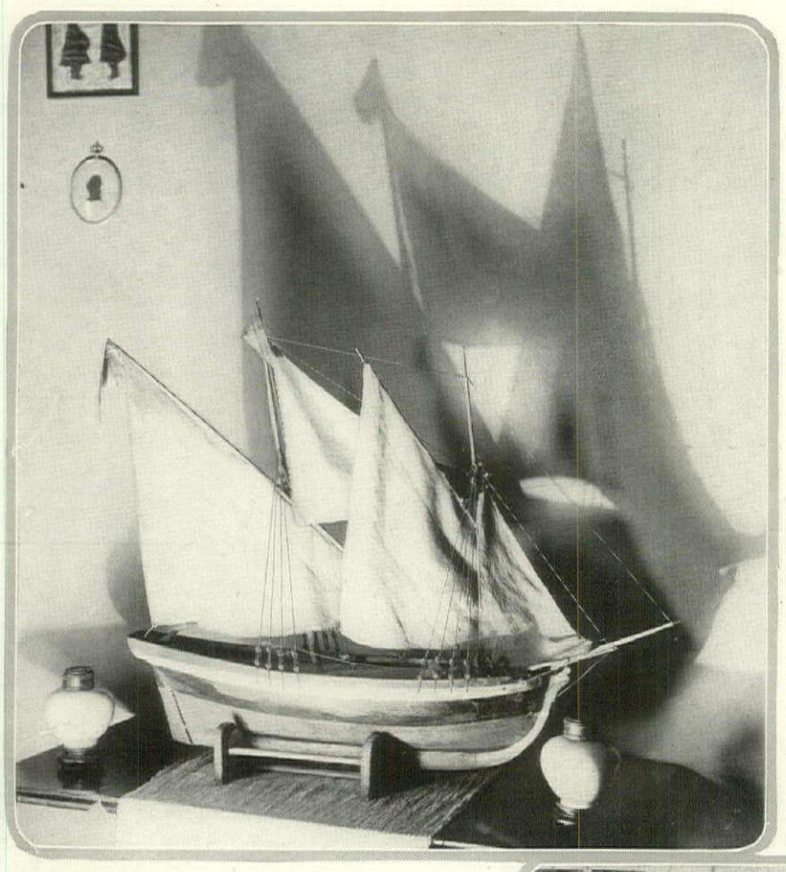
Ship models should be displayed as near the level of the eye as possible and against a plain background that will silhouette the beautiful detail of the rigging

And so on through the tiny fleet ending with a model of a true American clipper ship, one of the famous packet vessels that won the American Merchant Marine everlasting fame.

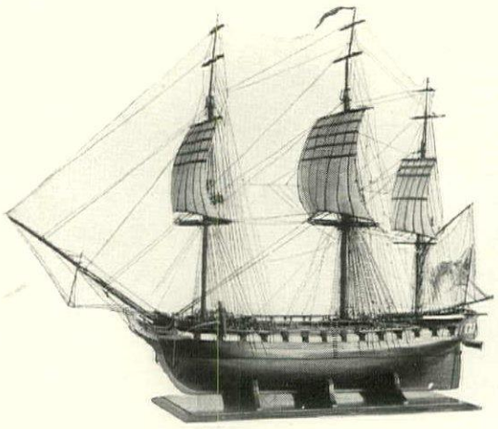
This also I suppose, is the reason why men in more commonplace callings have commenced gathering these tiny ships and get to look upon them as a means of forgetting the humdrum happenings of every day life. After an evening with Conrad or Stevenson, your true ship collector loves to let his eyes rest on his miniature boats, for in the delicate traceries of their rigging link all those heroes of the sea that have gone fleeting across the pages of history.

The Early Models

It is difficult to determine how far back the history of model ships goes. We sometimes find them in very early paintings. Samuel Pepys refered to the model ships of the British Admiralty in his famous diary. In the 16th and 17th Centuries the navies of the European countries made scale models as a preliminary to building their warships, while for centuries it has been the custom of Britain, that master builder of ships, to make models as guides from which to work out real ships or plan improvements. These constructor's models, on account of their extreme accuracy, are



This model of a Maine coaster, built in 1791, reproduces the exact rigging and lines of the original type. From the Harrison Cady collection

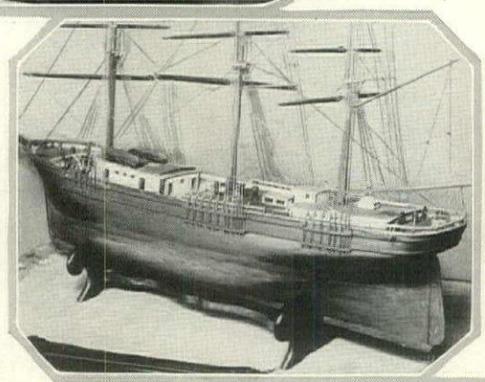


The French flush deck frigate "La Brailleuse," made by Henry B. Culver, is considered the finest example of his work. She is 44" long and built on a 1-50 scale

highly prized and now very difficult to obtain.

In the ancient days when the Romans held maritime supremacy, it was a custom to make votive offerings to Neptune, God of the Sea, as supplications for safe voyages and escape from storms. At first these offerings took the shape of dripping sea-stained garments hung in the Temple of Neptune in Rome, but, with the passing of centuries, the votive offerings took the form of ships. In Britain, Spain and Holland sailors placed a model of their ship before their patron saint in the village church as a votive offering. These offerings in the shape of Old Dutch galleons with sails all set and pennons flying still hang from dusky ceilings in many Cathedrals of Holland. Long wars took the other votive offerings such as precious stones, gold and silver but these little toy ships escaped the melting pot and are a delight to the tourists of today.

One of the interesting phases of ship models are those of bone made by prisoners of war. These are very rare. They were built in the prison camps of France and England by men who were held prisoners during the wars between the French and English in the late 18th and early 19th Centuries. Prisoners would work together in constructing one of these miniature boats to sell or exchange for tobacco and other luxuries not provided in the prison camps. It is said that the men saved the beef bones from their meals for working material and from them made these quaint little ships. Some of the bone models took from two to three years to build and they rank among the most accurate model ships in existence.

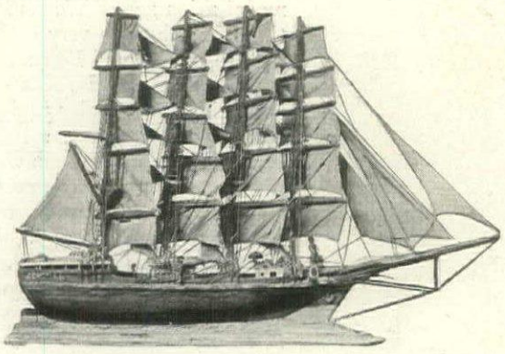


Harting

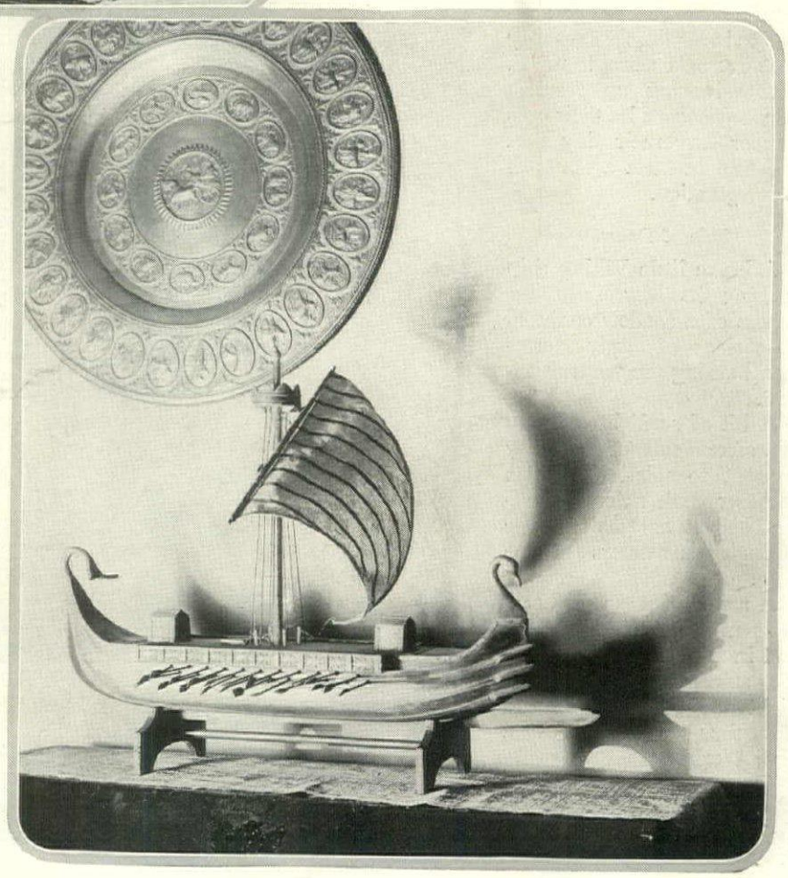
Deck view of a square rigger, showing the minuteness of detail found in some models. Cady collection

Early American Models

The custom of building models was much in vogue in America in the last century, when they became quite common. Nearly every captain and sailor's home had a model of some favorite ship. Many of these sailors' models are crude and inaccurate as regards proportions and details, although these very faults sometimes combine to make a picturesque craft. The common faults of sailors' models are in making the block and spars too large in scale for the hull, but, one sometimes finds sailor



Sailors' models are often delightfully crude in their execution and lack of scale between rigging and hull. This old model has original sails. Courtesy of Muriel Piers



This decorative galley is one of the types now so popular for use in interior decoration. It was built by Charles W. Meyer and is from the collection of Harrison Cady

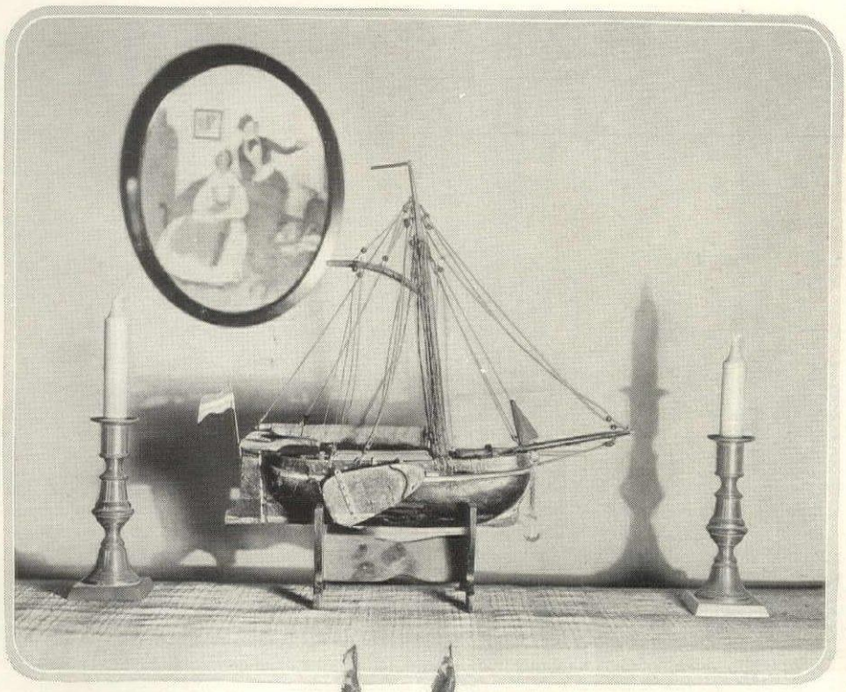
models that are wonderful in detail and proportion.

I have in my collection a model of the clipper ship "Haze" built in Mystic, Conn. in 1852 and lost in a gale off Cape Horn some years later. It was made by Captain Forsythe, master of the ship, and was a work of love, for every detail is fashioned in the most perfect and painstaking manner. It was the work of many months, and I like to think of the sturdy New England skipper passing away the tedious hours of long cruises in shaping its tiny parts, in the days when New York was ninety days from Java Head and one hundred and ten from Hong-Kong.

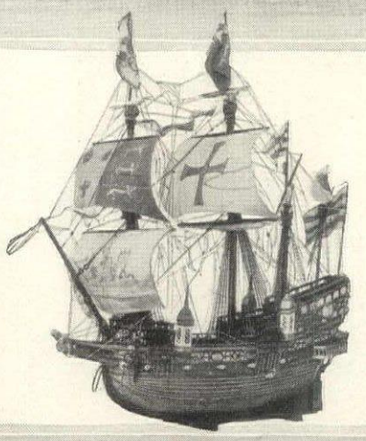
Another model of mine is of the New Hampshire, an American ship of the line which was built by one of her crew. It is unusually accurate, and for many years was hidden behind a lumber pile in a sail loft in Gloucester.

Now and then one finds a model of a clipper ship whose sails bear the emblem of the Black Ball or Red Ball Packet Line, those famous ships that did much in lowering maritime records between New York and Liverpool.

In the early part of the 19th Century it became a practice of many marine insurance companies to require a model of every ship which they insured. This accounts for many of the fine models of square riggers made in the years from 1800 to 1825. These are fine examples of ship-building architecture of the period.



A quaint Dutch model from the Island of Maarken. Cady collection



Type of English Armada ship, A.D. 1588. Built by Henry B. Culver

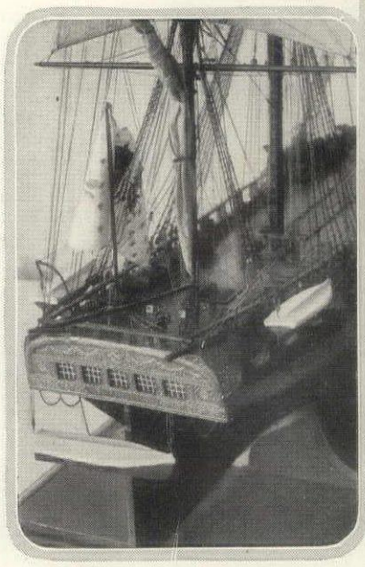
The Decay of the Art

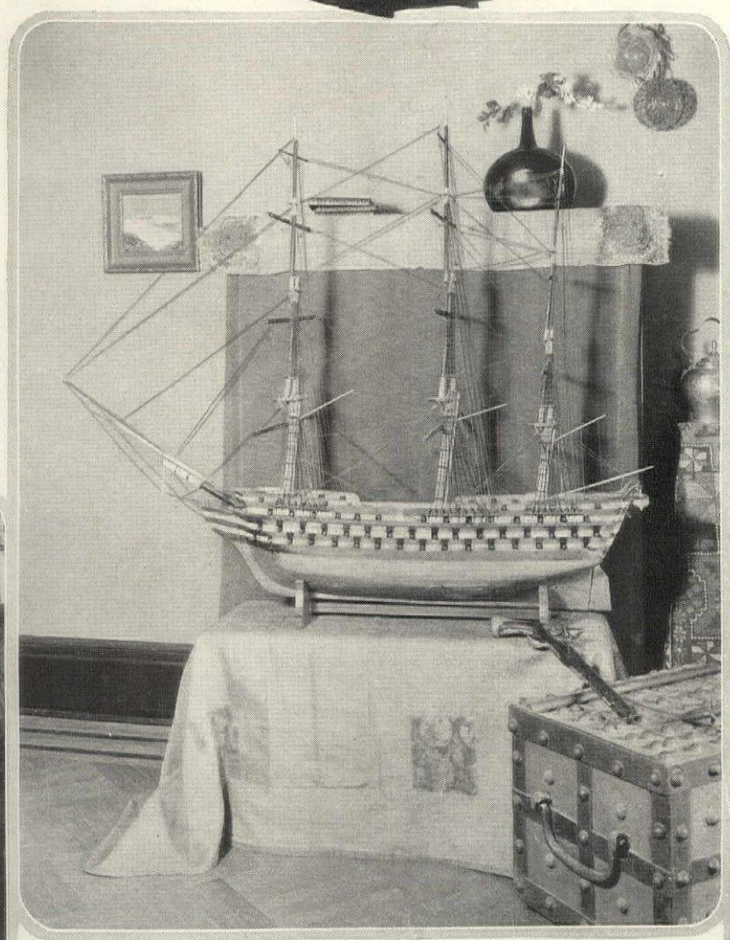
On the decline of the American Merchant Marine the custom of building models fell into disuse and the little ships for the most part were neglected or stored away in attics, or given to children as playthings until eventually broken up. Several times I have found badly battered hulls with rigging and masts gone, beyond repair yet showing lines and workmanship of great beauty.

Occasionally however, a family revered the work of its grandsire and such a model will be carefully preserved. One boat of my fleet is a singular little model of a Maine Coaster. During a summer holiday spent in one of the beautiful little seaport towns of Maine, with my friend John A. Williams the artist, our quarters were in the home of a family whose ancestors were sea captains. One afternoon the conversation drifted back to the days when this little port was a flourishing ship building centre and its clipper ships renowned the world over. I asked our hostess if there were any models of these ships owned by townspeople and to my surprise she said "Why I believe we have a model somewhere in this very house." A hunt was inaugurated and after a long search the model came to light in a remote part of the attic. It didn't prove to be a clipper, but was a much earlier craft and bore the maker's name and the date 1791. Skillfully drawing

(*Continued on page* 56)

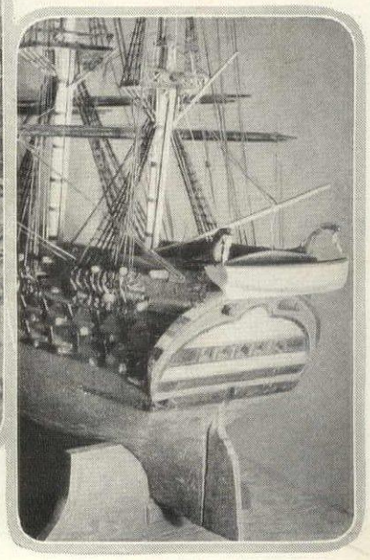
View of the stern transom of "La Brailleuse." Built by Henry B. Culver. In the University of Illinois Museum of European Culture

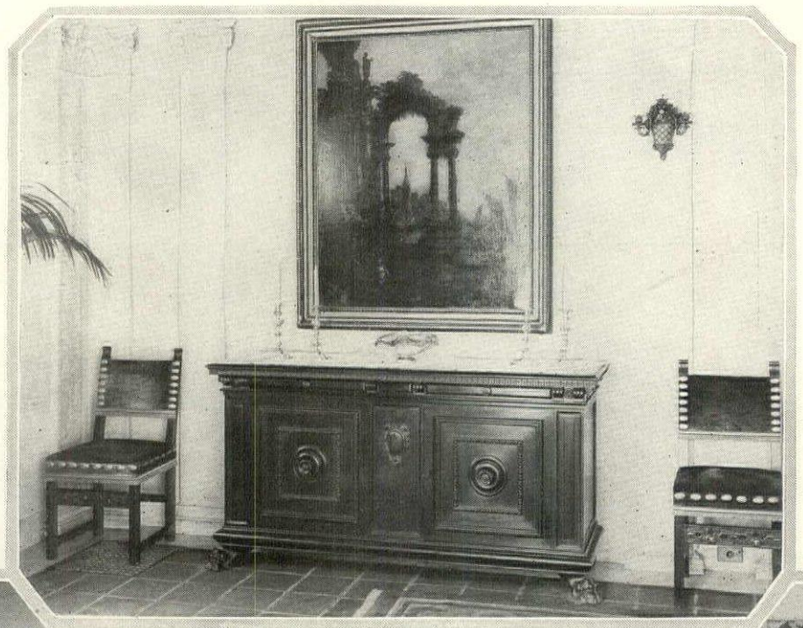




The early American ship of the line was a boat with beautifully complicated rigging and carried four gun decks. This model, from the Harrison Cady collection, is a picturesque and reliable example

Stern view of an early American ship of the line, showing the transom comparable to that on "La Brailleuse." The Cady collection





The Italian chest, when of the right proportions, makes an excellent serving table. The architectural painting above is in perfect harmony and the chairs balance the grouping

In the dining room of the Henry G. Vaughan house at Sherburn, Mass., the walls are covered with a Dutch scenic paper, and a Dutch cupboard is used for the sideboard

A dresser of the Dutch type is used in the Vaughan dining room as a serving table. It is pleasantly in harmony with the Dutch cupboard pictured below

One so fortunate as to possess a Hepplewhite sideboard should give it a place of honor in the dining room and enhance its beauty with silver and brocade

A NEW PHASE OF AN OLD FASHION

Hutches, Cabinets and Consoles Are Again in Vogue as Accessory Furniture for the Dining Room

MARY H. NORTHEND

"WHAT an attractive dining room!" This exclamation pleased me, for I knew I had transgressed from the ways of my predecessors. I had added odd and interesting pieces of furniture, grouped them to the best advantage and the result was unusual and charming.

It was while dining with Grandmother one day that I realized the necessity of changing old customs. Living as she did, in the old family house, she had kept intact her belongings. Against the wall in the dining room still stood the old mahogany sideboard flanked by Sheraton chairs. While this was all in good taste, it was dull. I wanted to change their positions, grouping them to better advantage, but refrained, realizing the indignation it would cause.

This set me to thinking about dining rooms in general and the importance of the proper placing of the sideboard.

The small sideboard against a large wall space can be made the central figure of a group when flanked with chairs and backed with a piece of brocade

Shearer and Hepplewhite

Now sideboards are well worthy of place in every home. In creating their designs the great cabinet makers put something more than mere artistry. Let us study Shearer, who first brought them into existence; Hepplewhite, who has given us masterpieces, and Chippendale who preferred to design serving tables only. These various sideboards are easily distinguishable, as each great craftsman left behind him a determining mark, which enables us to place them in the right period.

Shearer originated the sideboard, as shown by his book of designs in 1778. This gave the suggestion to Hepplewhite who later in his work perfected the curves, using them in the center with concave curves on either side. These sideboards often were finished with straight tapering legs, square, which sometimes developed into a spade foot. They were finished with handles of brass, topped on either side with mahogany vases or urns.

While Hepplewhite sideboards seldom showed fluted legs, Sheraton made a specialty of them, using the square legs as well. Another feature was the brass railing at the back, often elaborate in design. These are perhaps the finest examples of cabinet making to be found among the old pieces and in some ways are superior to Hepplewhite's.

We must not look for sideboards before the latter half of the 18th Century—for it was then that they superseded side-tables. The gap between was filled by Chippendale, who preferred what he termed "sideboard tables." These were usually of mahogany, the frame being elaborately and beautifully carved in designs of birds, flowers and shells. These were about 5½′ in length and often were topped by marble.

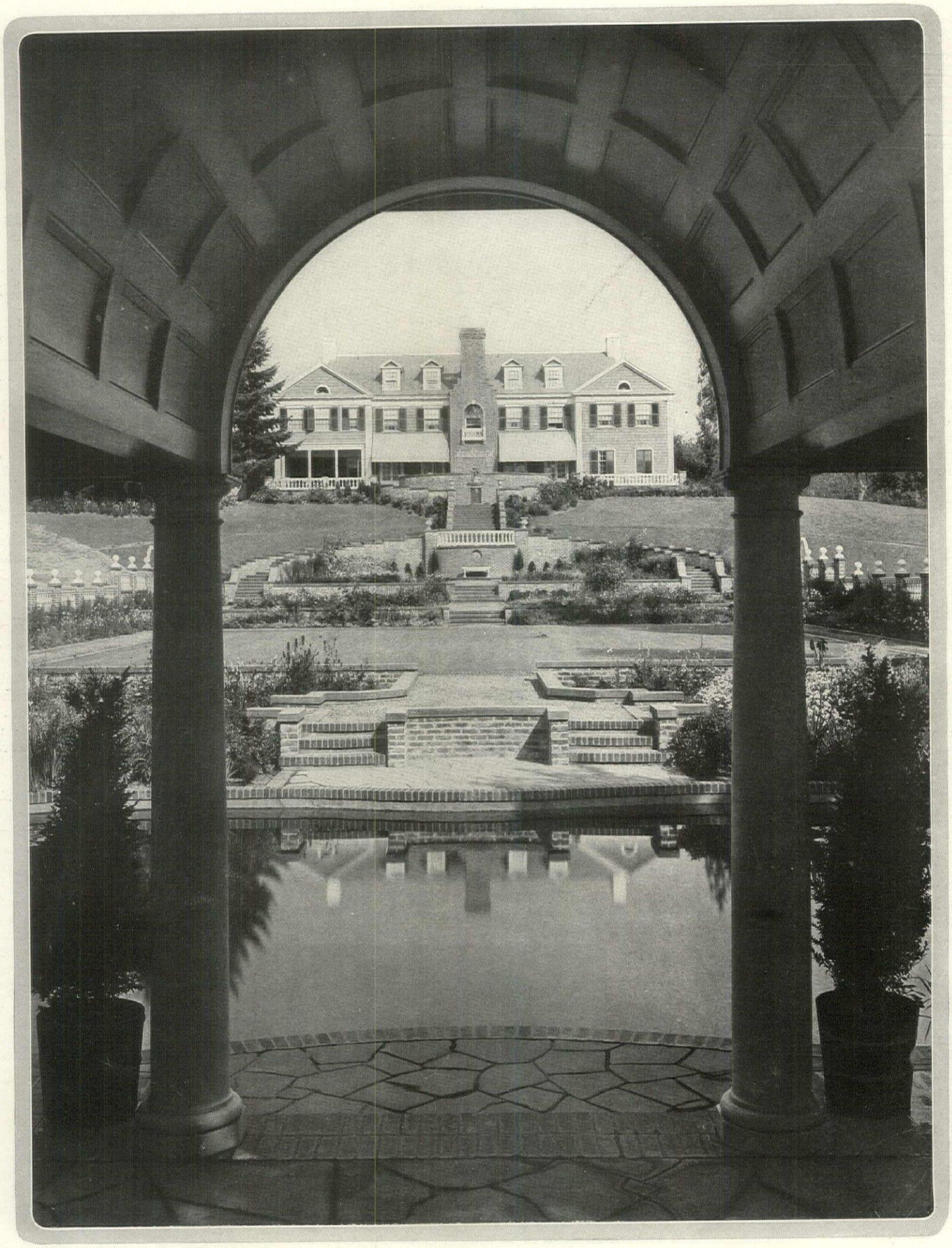
Any of these pieces are appropriate for the modern Colonial dining-room, so much in vogue today. But the sideboards, unlike those of a century ago, have usually a background of old brocades or old block prints, outlining them to better advantage and pronouncing their position in the group.

Instead of a sideboard, a console can be used. A mirror or flower painting may be hung above. If a sufficiently large console is chosen the silver can be placed on it without crowding. Chamberlain Dodd, decorator

Dutch and Spanish Cabinets

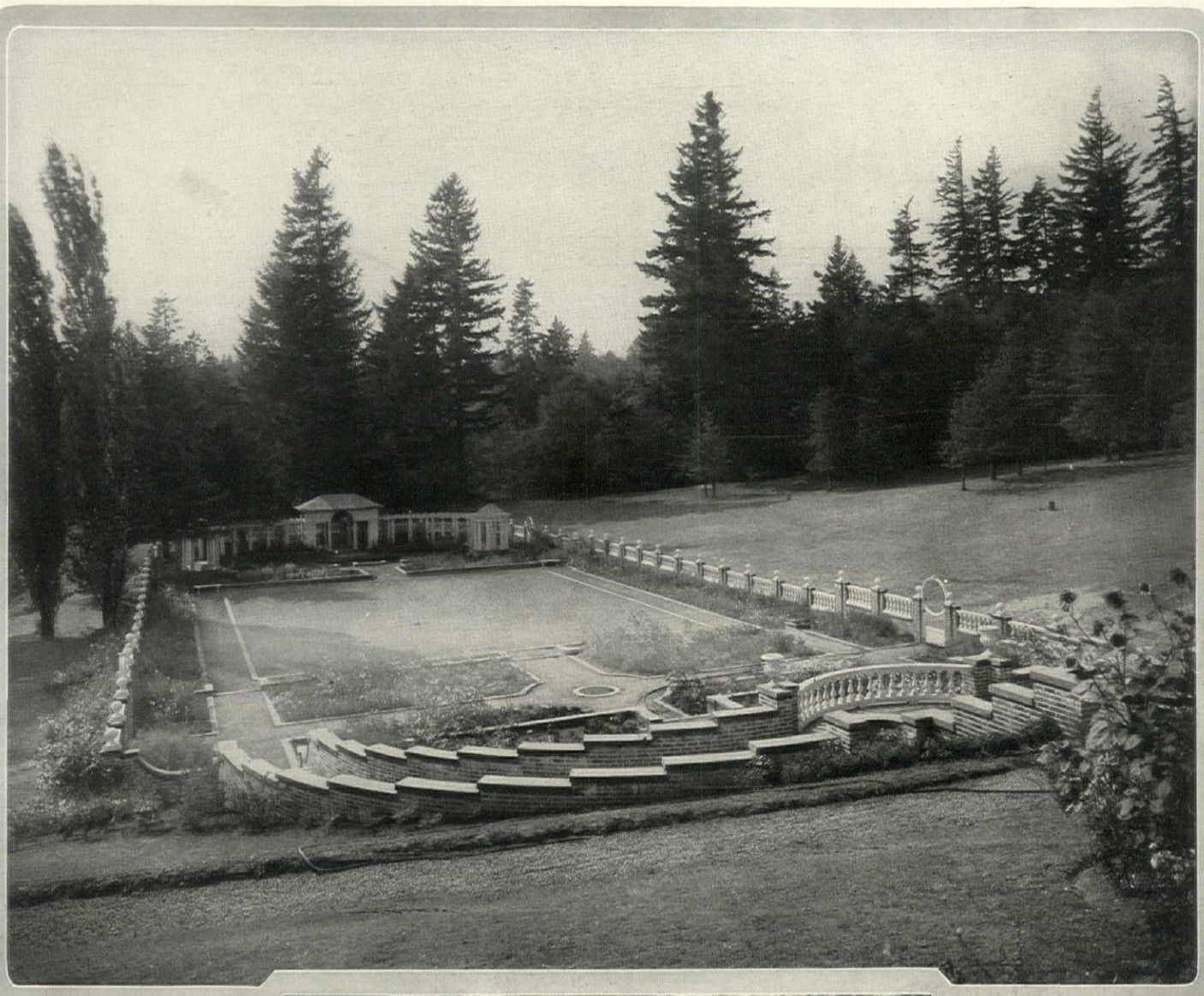
It is a liberal education to study these old pieces and familiarize ourselves with the expressions used by the craftsmen of different countries and periods. They doubtless received their inspiration from rare bits that found their way into their own country from other lands. This is particularly true of a Dutch cabinet which shows an Italian influence in the design, due probably to some contact with Italian cabinet makers. It is particularly appropriate for a dining-room where the walls are hung with paintings, representing scenes along the canal of the Hague. For a

(*Cont. on page* 58)

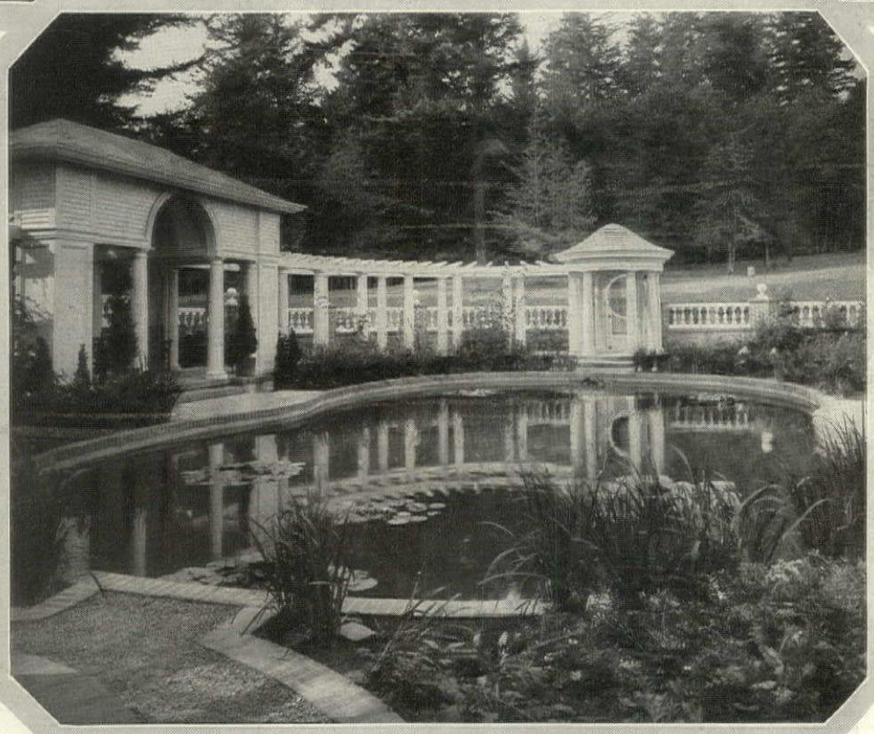


Jones

One can sit in the cool shade of the tea house and let the eye wander across the mirrored lily pool and trace its path up the brick steps and ramps of the terraces to the house on the hill. It is truly a garden of degrees. The axis lies east and west, with the house at the east commanding beautiful morning and evening views. It is enclosed with walls of red and brown tapestry brick. The treads of the wide steps are flagstones nosed with brick. Crushed gray granite with brick edges makes the paths. The borders are planted with perennials giving, in this climate, a succession of bloom and variety of color and form for some ten months — from February to late December



The garden is as simple and dignified as the towering fir trees in the background, and the general aspect is pleasingly magnified by the vast surroundings of meadow and the rolling and partially wooded hills of the Tualatin Valley. From the house in the morning one sees the white columns of the temples glistening in the sun, thrown out in bold relief against the black green of the Douglas firs, and in the evening they are soft and subdued while the sun sinks in the jagged, sawtooth skyline formed by the giant firs



Half-encircled by the curved pergola and protected by the surrounding hills and woods, the lily pool is almost never ruffled by the wind, and the nymphœas grow there undisturbed. In this mild climate of Oregon one can live the whole year in this garden. Only a few weeks intervene between the last blooms of the late fall in December and the early spring flowers in February. Perhaps, on one or two mornings in January there may be a tracery of ice on the pool, but it never lasts for long in the warmth of this sheltered valley

A FORMAL GARDEN IN THE NORTHWEST

"Glenwood," the Home of Mrs. T. B. Wilcox, Near Portland, Oregon

L. M. THIELEN, *Landscape Architect*

FURNISHING *the* BAY WINDOW

How it Can Be Made a Distinctive Feature in a Room With Well Chosen Curtains and Furniture

C. C. HOWE

UNLIKE the days of the late 18th and early 19th Century, architecture consists now in developing the inside as well as the outside of the house. This method has brought about most successful results. Today we are not bound hand and foot to follow a certain set type of decoration, but are able to express individuality in the development of our homes.

William Morris has well said that architecture is the study of the requirements of the home. Definite constructive ideas are worked out that produce harmonious and impressive results. The bay window is an outcome of one of these ideas. It has become an almost necessary adjunct to the 20th Century home. Wide or shallow, it is a pleasing feature, and where conservatory effects are used, it enables us to transform an otherwise dreary room.

The Misssion of the Bay

Massive archways produce light and shade, both of which are important features in interior decoration. Into this scheme, nothing fits so successfully as the bay window. It is an addition that demands careful consideration in designing or home planning. It must lend itself successfully to the architecture of the house, harmonizing with the panel, the door, and other special features in order to make an attractive whole. So the bay window has a mission of its own, bringing as it does not only sunshine and health, but adding a decorative, distinctive feature to our interiors.

It is usually placed at one end of the room, or at the side, where it breaks the expanse of wall space.

It should be designed either horizontally or perpendicularly, according to the height and size of the room. The horizontal ones are hardest to plan, as they do not take up as much space as the perpendicular, which are generally wide and shallow. It is essential to consider the molding and paneling, which should be in harmony with the rest of the decoration.

Proportionate Windows

The size of the window must be according to the room, and it should be placed always in the center; a few inches digression either way will spoil the desired effect. Generally double sash windows are utilized for this purpose, as they are better for lighting, but occasionally casement windows are introduced, especially where the architecture is Gothic.

Formerly the dining room was the principal place for the bay window. Today, however, the architect, realizing its value, is introducing it in every room in the house.

Built-in Furniture

In the living room, with its built-in, cushioned seat, it has become a popular part of the decorative scheme, and even the austere hallway is brightened by the adding of a protruding bay.

A charming idea has been worked out in a summer home, where the entrance hall has been widened just as one enters the living room, with a semi-circular bay window, ornamented with grille work. Here also is a built-in desk and window seat. This is used as a morning room and writing room combined.

Plain glass is generally used for lighting purposes, although occasionally we come across one of rich ornamental or stained glass. Most of the art glass used for this purpose is leaded. The lead forms a pattern and holds together the plain panes which occasionally show a slight color. These windows seek to imitate the lighting effects found in the old cathedrals of Europe, and are best when used with the Gothic style of architecture. They require a formal type of room, one that is well lighted and not dependent entirely on the bay for light.

While the bay is generally a part of the architectural scheme of the house, a very attractive effect can be gained by introducing one into a plain, square room. Take away the small window and replace it with a semi-circular formation used generally with a shingled or tiled roof. Great care should be taken, however, to fix the curved line into the setting, and the windows should be uniform in treatment. This does not necessarily mean a similarity of sizes, but a repetition of the same detail will often produce a pleasing appearance. Horizontal bays should always have an uneven number of windows to make them effective and well balanced. They should show ornamental molding and consistent details, both of which do much to enhance the general composition, taking into consideration, of course, the grouping of the windows and their distance from the floor.

In this bay gray walls form a foil for the Louis Sieze and old Venetian pieces. Under-curtains are filet and over-curtains of green taffeta with a green and gold valance. Lee Porter, decorator

If your dining room is small, the effect of space can be gained by introducing a bay window. The expanse of glass gives it an outdoor appearance and has the additional advantage of causing a breeze. This should be draped in order to bring out the best line and to shade the room from too much sunshine. If the hangings are used as side panels, they should hang straight, with very little gathering, and for decorative purposes, a valance should be hung across the top, using double goose neck rods. These when finished, not only modify the expanse of glass but add greatly to the charm of the room.

The Window Hangings

For hangings, white ruffled net curtains are always attractive, giving a note of simplicity to any room in which they are placed. They also serve as a good background for chintz over-curtains and harmonize with any color scheme evolved.

For the bedroom, striped blue taffeta hangings lend a note of distinction to yellow walls, and gray furniture, with blue cane inserts. They are made more interesting by finishing with quaint frills and tie-backs of taffeta. Plain strips of the over-curtains are fashioned over wire, to give the effect of a flower. Casement cloth forms an ex-

A bay window is an integral part of the room and its furniture should be in harmony with the other pieces. Here the curtains are claret-colored brocade against white paneled walls, with an unusual valance

Where the bay is shallow and long quite interesting furniture groups can be made with large chairs and small tables. Here the arrangement is enhanced by a wainscot and curtains and valances in a soft gray tone

cellent foil for these curtains and is bound with a narrow space fringe to match the prevailing color of blue and gray.

Occasionally we find a seat built into a bay window cushioned in shades of yellow. This is effective when the windows are curtained with decorative lace hangings. Instead of over-curtains have yellow damask, fastened to a long pole with rings. These not only frame the window and give a touch of color to the room, but can be drawn together at night.

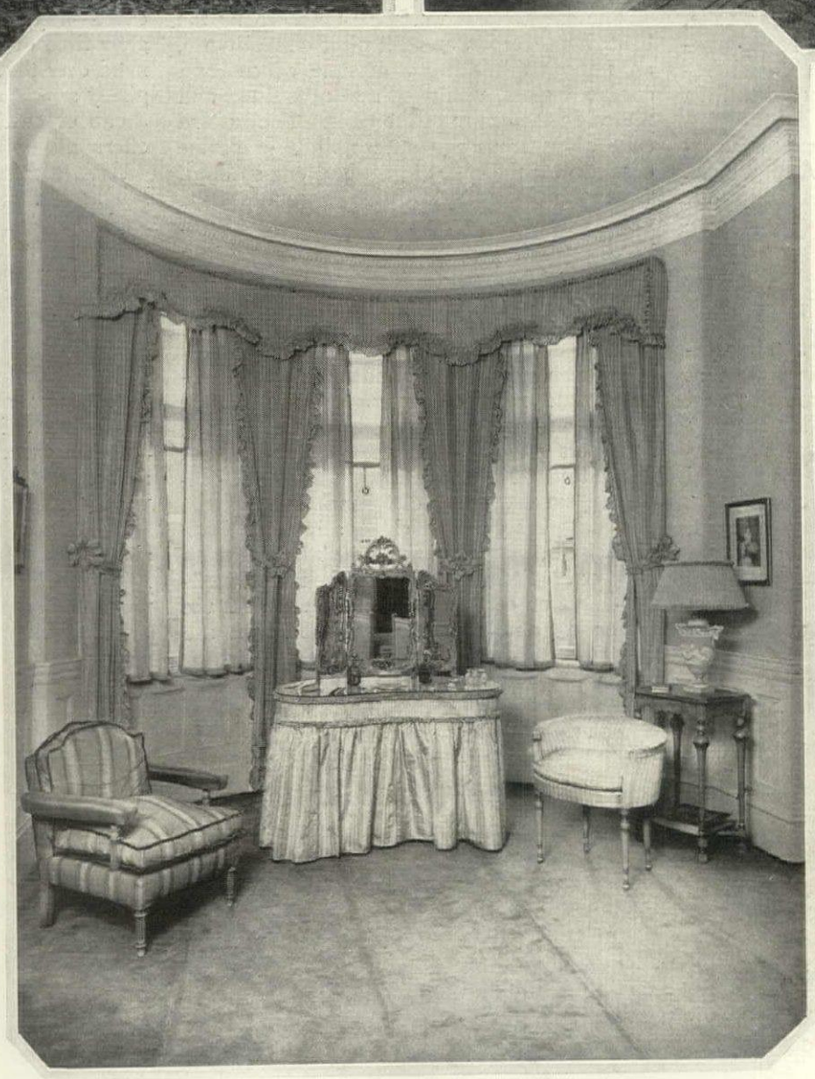
Red and white are distinctive when a rich red brocatel is used, with delicate lace curtains underneath. Ornamental ends and uprights of gilt give an unusual touch to this interior.

In dealing with the subject, we must not neglect the breakfast room. A charming breakfast room can be made in a semi-circular bay; or, if there is a bay window in the dining room it may be furnished as a breakfast corner.

Gold and white have been chosen as a theme for a most charming bay window in a drawing room, flanked on either side by columns topped with gilt griffins. The curtains, a heavy brocade, are over delicate lace curtains that fall almost to the floor. A different effect has been produced by designing a dignified bay at the end of a formal drawing room. Here the lovely gray paneled walls form an excellent foil for the Louis XVI and Venetian furnishing. The under-curtains of old filet have over-draperies of green taffeta, finished with a rich green and gold velvet valance.

The bay window has solved the lighting question most satisfactorily, as it brightens up even the darkest room of the house, adding a decorative touch which emphasizes the architectural details of the room.

A drawing or living room will take on new life by the introduction of this type of window, as it lengthens and gives dignity to the whole apartment.



The bay window in a bedroom offers the logical place for the dressing table, the windows affording light from both sides. The colors in this boudoir are interesting—striped blue taffeta curtains and dressing table apron against yellow walls. G. T. Davis, decorator

There is a rare old beauty in these samples of Irish glass — candelabra, pickle urns and decanters. Courtesy of Miss Persse of Dublin

OLD IRISH GLASS

From Cork, Belfast, Londonderry, Ballycastle and Other Parts of Erin Comes a Glass Fit for the Collector's Cabinet

MRS. T. P. O'CONNOR

A LARGE dining room with two doors, one leading from the hall, the other opening on a flight of stone steps descending to an old Southern garden which breathed the perfumes of Araby.

Night blooming jessamine, crêpe myrtle, clove pinks, honeysuckle, a riot of roses, geraniums, and heliotrope, gardenias, and star jessamine all commingled their sweet breath in spicy, intoxicating fragrance.

The six windows of the long room were curtained in wistaria and clematis. A high black mantelpiece with a red brick hearth gave it character, the floor was of oak, and it was furnished with a sideboard and table of noble proportions, a dinner wagon, and many chairs —which were needed for the open-hearted hospitality of the old South.

The summer was just beginning. The windows were all open. The shadows were at their longest. At sundown the darkies would set the table elaborately, for "Miss Marcia" their mistress and the Judge's wife were expecting company to supper. Crocheted mats would be judiciously distributed—tablecloths were only used for dinner—a candelabra from Cork, holding many sperm candles would be placed at either end of the table. Round cut glass dishes fitted to orange melons—a watermelon which can be pealed like an orange leaving a globe of delicious red pulp—would flank the candelabra and glow like rubies with candle light falling on them, while blue and white Nankin bowls filled with white roses would cool the brilliant color.

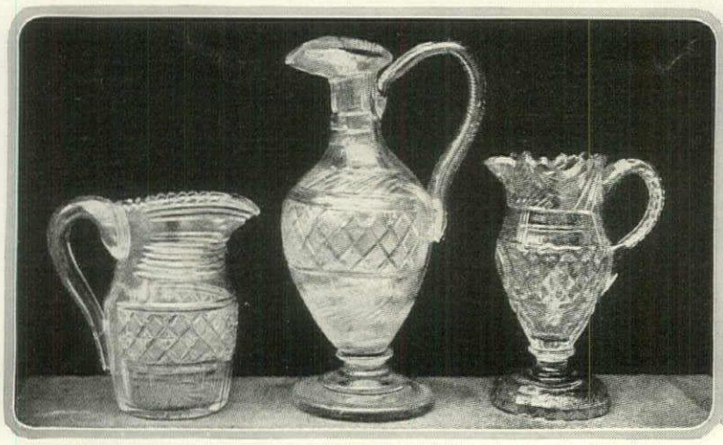
The china closet would be unlocked by the black housekeeper, and the pièce de résistance, an imposing Waterford épergne of cut and engraved glass, would be carefully lifted and placed in the centre of the table. The custard cups of generous proportions, in a grapevine design, with the edge of gentle oblong scallops, would be filled with delicious cool custard made of fresh eggs, rich milk, flavored to a nicety, and ornamented with little snowy volcanoes of stiffly beaten white of egg erupting quince jelly.

Around the Table

When supper was announced—the pleasantest and most characteristic meal of the South—a merry informal party of kinsfolk and neighbors gathered about the board,—the host, a handsome, kind, dignified, black-eyed gentleman, sat at the head of the table, and against precedent, his youngest child, a big-eyed little girl of six, was at his right. The glittering glass centrepiece seemed to her the most beautiful object on earth, more lovely even than the magnolia grandiflora, upon whose leaves she printed with a pin communications to the fairies. The time was long before those rainbow cups with quivering white mountains were served, and she was not surprised to see her cousin William, a good-looking West Point cadet—pretty Mary Fleurnay's sweetheart—grow tired of waiting for the butler, reach his hand over the table, and with little finger elegantly separated from the others, delicately lift a cup of custard to present Mary as a love offering.

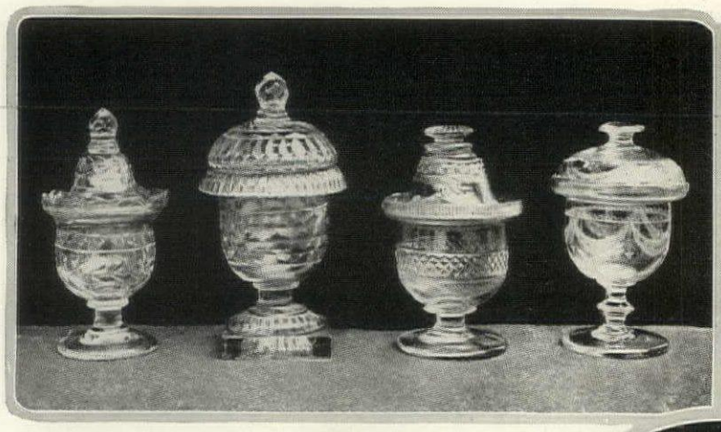
Alas, a mischievous fate was too generous. His hand not only carried the ambrosial goblet, but attached to that gracefully curved little finger was the stiff white mountain and the quivering peak of jelly from the neighboring cup. It waved like a tasty flag of truce; would it fall? Would it cling until his hand blissfully touched Mary's? The big eyes of the little girl distended to an enormous size, she watched her embryo soldier cousin with breathless interest. Presently her father noticed her absorbed gaze, saw the impending catastrophe and uttered a severe reprimand in a single word, "William"!

The hand quivered, the white banner seemed about to furl, but no, the fold clung tenaciously to the finger, cup and mountain were both victoriously deposited on Mary's plate, amid shouts of laughter and heartless exclamations.

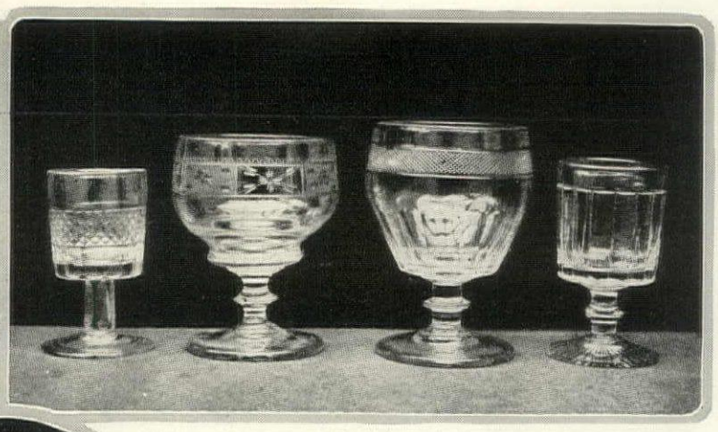


The first water jug is from Waterford, 1820. The second, strawberry diamond cutting, Cork, 19th Century. The third, from Cork, 18th Century

The middle decanter dates from Cork, 1800, the left one is of 19th Century Cork make and the third, with trifle rings, is from Cork, 1820



Pickle urns with facet cut on bodies, of Cork and Waterford, 18th and 19th Century make. Courtesy of National Museum, Dublin



A set of drinking glasses with bands of diamond cutting, Cork and Waterford. Early 19th Century. Courtesy of National Museum

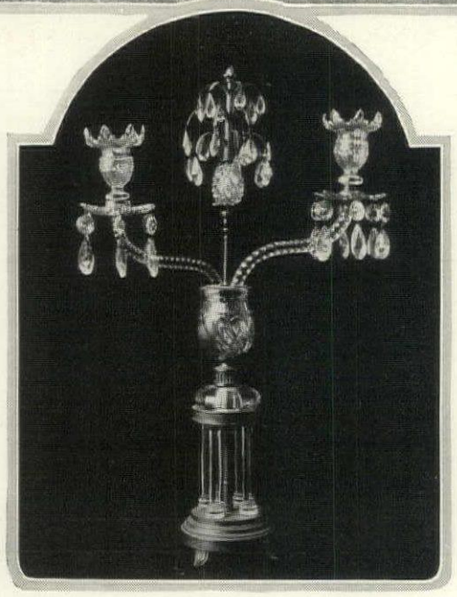
How little it takes to make the young and the gay yet more joyous!

Often when I see a bit of old Irish glass, that beloved picture comes before me. I am a happy child again, filled with complete satisfaction to be near the father I loved so well. The beauty of Irish glass means much to me, for its subdued radiance holds memories of gracious and unforgotten days.

The Beginning of Irish Glass

As early as 1585, the manufacture of glass began in Ireland. Queen Elizabeth gave a grant to a certain Captain Thomas Woodhouse for making glazing and drinking glass. He was to make glass "as cheep or better cheepe" than similar glass in foreign parts. By 1597 a good deal of glass had been made, and a petition was sent to Her Majesty to further and increase the industry. "The argument addressed to the Commonwealth, stated that in this way the timber of England would be preserved, the superfluous forest of Ireland would grow again." And that "Much trade and civility will increase in that rude country by inhabiting those great woods."

The Irish are naturally artistic. Nature has endowed them with a daintiness of touch; they have hands—an eye for line, and a feeling for design. The smallest exhibition of Arts and Crafts in Dublin justifies this assertion. The glass industry became a flourishing one in Ireland. There were not only factories in Waterford, but in Dublin, where in 1750 a miniature and landscape painter and glass manufacturer, Rupert Barber, for the first time made green glass decanters—now very rare—scent bottles, square canisters, bottles for snuff, and other objects of pleasing design.



Candelabra with diamond cutting drops. Waterford, 18th Century. Miss Persse

In 1771 the Dublin Journal advertised "Richard Williams & Co. are making drinking glasses and all other sorts of goods in the glass way, common, plain, enamelled, flowered, and cut. Green glass goods for any use, also window and coach glass."

Waterford Glass

Glass was not made in Waterford until 1729. In October, 1783, the Penrose brothers were advertising in the Dublin Evening Post, "All kinds of flint glass, useful and ornamental. We have a large number of the best manufacturers, cutters and engravers, by which we can supply every article in the most elegant style."

In 1785 a Mr. John Hill, a great manufacturer at Stowebridge, went to Waterford, taking with him skilled workmen from Worcester. England at this time acknowledged that Irish glass excelled her own. In May, 1849, the Waterford Flint Glass Works were making "decanters, claret jugs, water jugs, liqueur bottles, carafes, pickle urns, salad, celery and sugar bowls, butter coolers, cream ewers, custard and jelly glasses, dinner and table lamps, gas chandeliers, crystal chandeliers for six lights, and beautiful specimens of Bohemian and Venetian glass."

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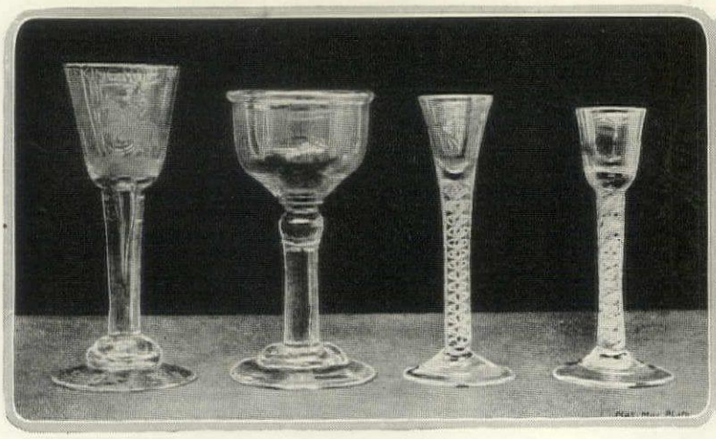
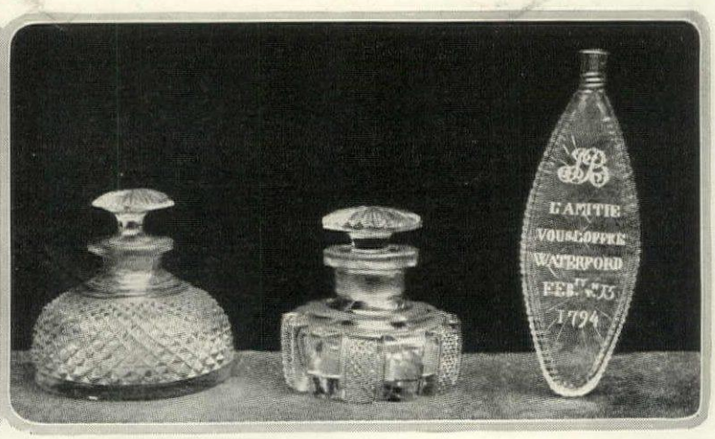
Three fine Waterford boat-shaped bowls of 18th and early 19th Century manufacture. Courtesy of Miss Persse

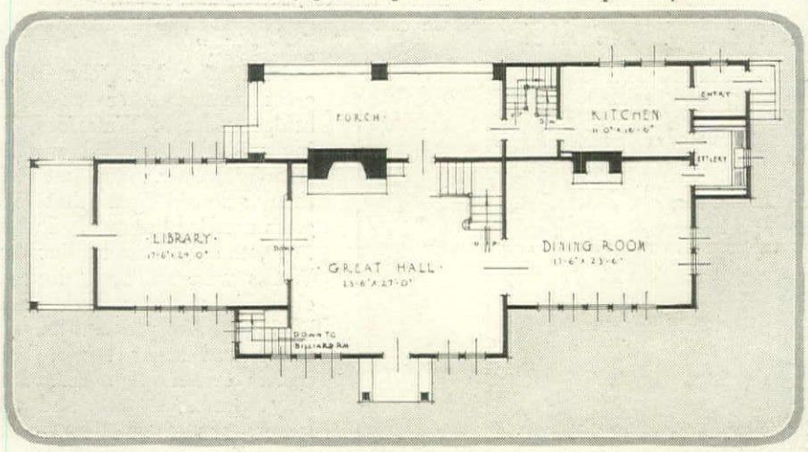


Drinking glass engraved with King William on horseback, the stem enclosing tear, sweetmeat glass and drinking glasses of 18th Century

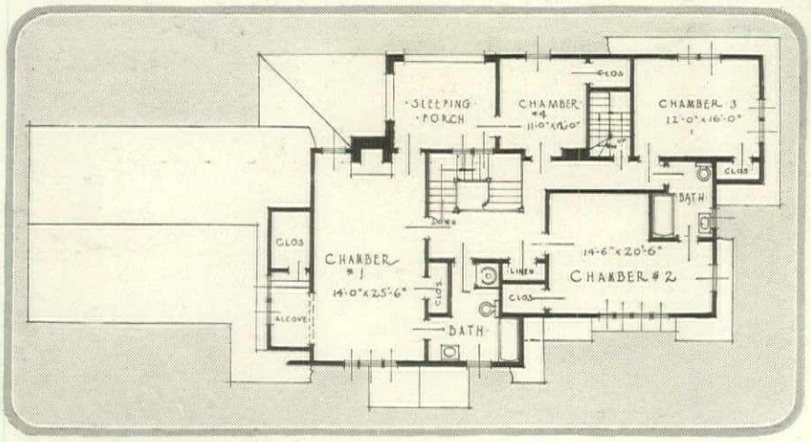


Beehive-shaped scent bottle and bottle cut in lobes. Cork, early 19th Century. Scent bottle flat shape and engraved. Waterford, 1784

In the construction of the William Wiese residence at Scarsdale, N. Y., stone, tile, half timber and stucco are successfully combined. Roof lines come close to the ground, thereby producing a broad, low and hospitable front



On one side the great hall, a room of baronial proportions, is a dining room finished in old ivory Georgian paneling; on the other, the library with its pointed windows and vaulted ceiling



The second floor accommodates two bedrooms en suite and two other chambers with their respective closets of good size. The master suite of bath, chamber and sleeping porch is an excellently arranged feature

Gillies

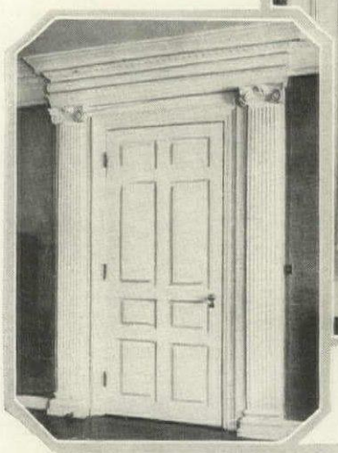
A hooded entrance, characteristic of this type of architecture, gives an air of hospitality and makes a fitting passage to the great hall which lies directly behind

The HALF-TIMBERED HOUSE *in the* SUBURBS

W. STANWOOD PHILLIPS, *Architect*

DOORS INSIDE *the* HOUSE

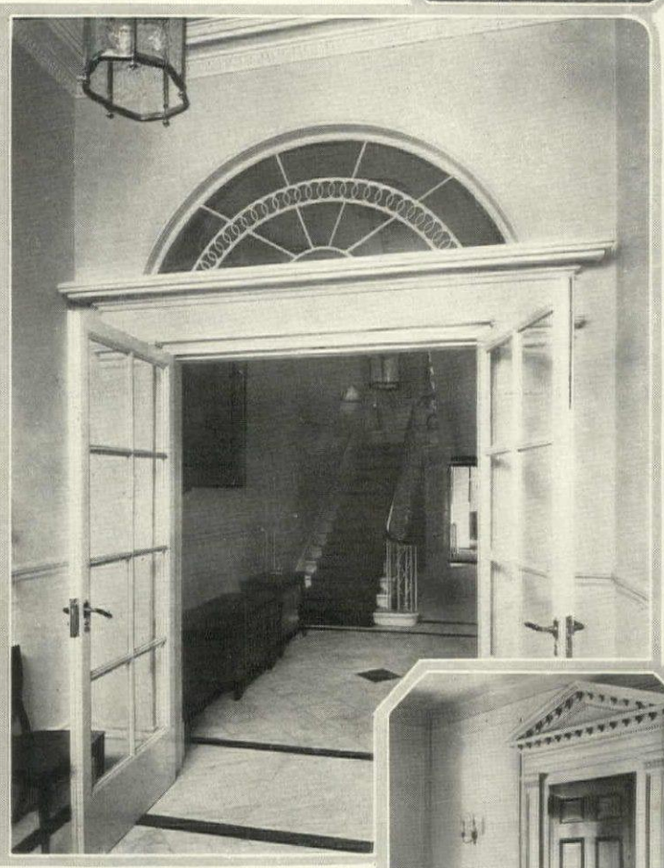
In the Colonial houses of New England the classical interior door was a sine qua non. It was beautifully proportioned and modeled



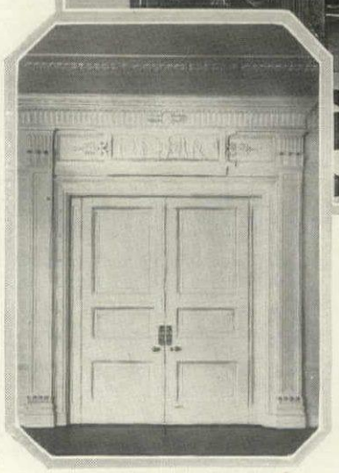
In modern reproductions of the classical doorway the frame is often painted one color and the door another. Delano & Aldrich, architects

A succession of wide doorways, each with its distinctive frame, affords a pleasing vista. In this, the New York residence of A. G. Paine, Jr., the wide doorways add to the openness of the room scheme. C. A. H. Gilbert, architect

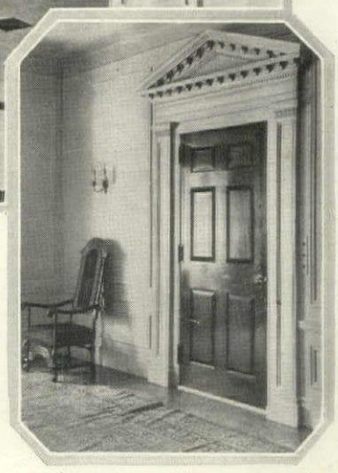
In the New York residence of Stewart Walker, the architect, an old cupboard has been introduced for a doorway, a novel and distinctive treatment



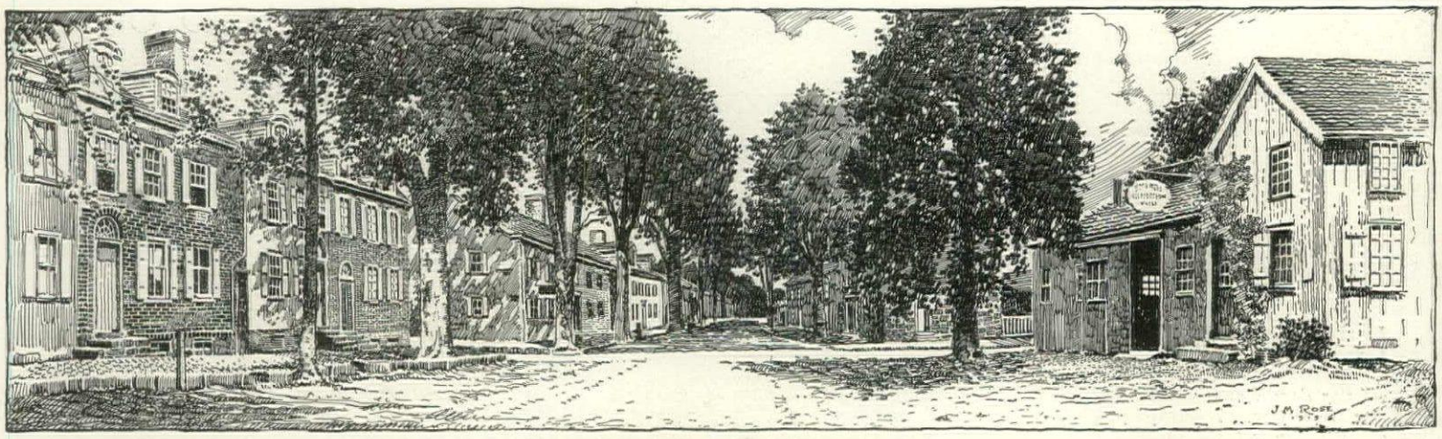
Inside glass doors with lights above make an unusual treatment. This type, in a London house, opens from the entrance hall. Atkinson & Alexander, architects



The interior door is capable of carrying much decorative detail. In this doorway of an English residence a decorative panel is introduced over the lintel



A purely classical design has been used in this New York residence interior door, the frame and door contrasting in finish. C. A. H. Gilbert, architect



The main street of this little Pennsylvania town lay looking sleepily in the summer sun—a street of stone houses and brick sidewalks that Penn had helped to found on his wise homestead plan in the years when our country was so strangely new

THE COUNTRY AUCTION SALE

While it May Not Always Be a Gold Mine for the Collector it Is the Funniest Amusement the Countryside Furnishes

GRACE NORTON ROSE

LURED by the rumor of an auction sale, we had journeyed down to this little Pennsylvania town of old stone houses and brick sidewalks. Directed by the corduroyed hostler boy, we crossed the courtyard of the hotel and read this notice:

"COME TO MY BIG COMBINATION SALE HELD AT THE BRICK HOTEL, NEWTON, PENNSYLVANIA."

Here followed a detailed description of live stock obviously written for a farming country, and then came the paragraph that interested us: "These goods are listed. Big lot of Household Goods—such as suits, bureau, washstands, chairs, of all kinds, three-burner gas stove, lamps, a lot of tools and an endless amount of other goods that always come in at the last minute. So bring on anything and everything, that you have to sell, except hogs (can't sell 'em) and we will get you a fair price for them.

Terms cash.

IRA H. CORNELL."

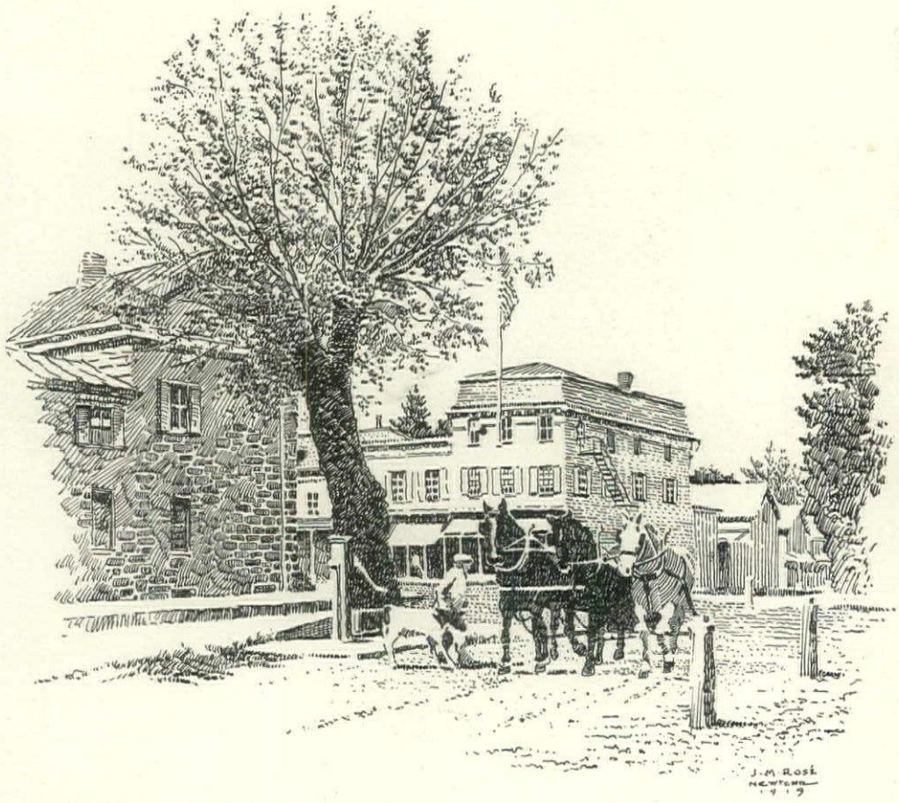
The promises held out seemed somewhat at variance with the fulfillment. Chairs of one kind seemed to us to be nearer the truth as we looked at them huddled disconsolately together; chairs of incredible shabbiness and mediocre character, but I must say the "endless amount of other goods" justified itself. There were no hogs. With buggies and farm racks, racing gigs and family surreys, all in various stages of dilapidation gathering hourly to go cheerfully under the hammer, why this embargo against the economical porker?

A Motley Collection

Country wagons were already unloading their collections of junk. There were horsehair sofas with downtrodden look, several old glass lamps, a kitchen stove, two marble-topped tables, a number of pictures too frightful to be endured without laughter or tears, an old candlestick with the snuffer missing, a badly used Lowestoft cup, a cider jug of beautiful burnt orange glaze and several bits of cheap pine furniture. We threaded our way between the discouraged sofas and rusty bed-springs and silently selected our treasures, indicating to each other in nods the desirability of bidding on this or that; hoping that no one else would notice our interest in the little mahogany mirror with the cracked glass but the excellent frame, the one odd chair worth while, a beautiful but decrepit Empire sofa, a little brass shovel, a few good old books published in the latter part of the 18th Century, and a roomy chest of drawers in sad repair.

A brand new and shiny Ford drove up with a flourish and three large wooden wash tubs were unloaded. A country washstand was pushed off unceremoniously and an endless number of white stone china bowls and pitchers. "Ma don't need this stuff any more," announced the youth as he scrambled among the potato sacks in the bottom of the machine, "We've had 'lectricity put in, an' runnin' water," he held up a tiny gem of a gilt mirror in careless hands and thrust it out. "Might as well take this old thing." My hands went out instinctively to take and put the charming "old thing" in a safe and secluded spot, but the auctioneer's assistant swung it nonchalantly over to the seat of a broken chair with the caustic remark: "It's got a piece coming out of the frame."

Ignoring this, the boy slammed out two old ornamented sheets of tin such as are used in country parlors under



Horses were being trotted up and down. Farmers and countrymen crossed continuously, urging balky calves along, carrying some, dragging some at cart ends, and coaxing others by the simple means of twisting their poor little tails

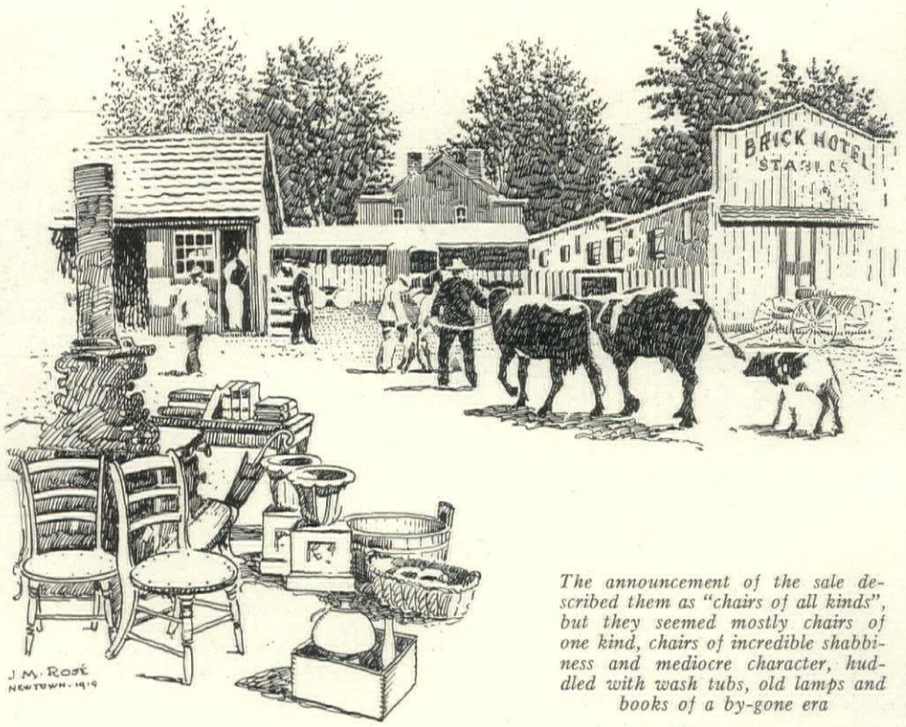
the best base burner stove. "You kin have those—we're going' to have steam heat put in next winter," and with this commentary on the increasing fortunes of his family, he drove off as recklessly as he had come.

The Missing Molding

We gazed after him marveling, and when I swung, as does the needle to the pole, to the little old gilt mirror, a Jewish dealer was before me. The loose piece of molding he carelessly removed and thrust into his pocket before my startled eyes. Two ladies of color wandering up to look superciliously at the pretty thing, he turned away. "You could take some gildin' to it 'Vangie," suggested one doubtfully. "I cawn't see no more'n half ma haid in dat thing," put in the other, petulantly. They moved on and paused in front of the mahogany framed mirror. I came closer and listened shamelessly. "Now there's some sense in that old one. It sho do set me off"—she preened a bit, thrusting nearer to it and disturbing two earnest country women deep in confidential conversation on the edge of one of the discouraged sofas.

Trolleys, rigs and cars of all description were unloading people and household goods. Horses were being trotted up and down, dilapidated buggies, gigs and racks were standing in orderly rows. Farmers and countrymen crossed continuously, urging balky calves along, carrying some, dragging some at cart ends, and coaxing others by the simple means of twisting their poor little tails.

The stack of household goods in the corner was increasing amazingly in quantity if not in quality. There had arrived among other things, a sextant and a box of brass drawing instruments that the Illustrator later bid in, an old desk thick with dark red paint, two feather beds, a tool chest, a few old prints, poorly framed, a pair of iron urns, gray with paint, and a gilded spinning wheel! Sacks of corn and buckets of feed were ranged along the porch and a suitcase full of the most undesirable nicknacks, novelties, and cheap jewelry.



The announcement of the sale described them as "chairs of all kinds", but they seemed mostly chairs of one kind, chairs of incredible shabbiness and mediocre character, huddled with wash tubs, old lamps and books of a by-gone era

A darky peanut vender passed, persuasively crying, "Peanuts, lovely food! Buy peanuts from the Waldorf man!"

What They Bought

The auctioneer, already mounted on his block, had started in vigorously on the jewelry. We lost our chance on the little brass shovel, our attention being otherwise engaged. It went for fifteen cents to a nice young workman already the proud possessor of the suitcase, a lady's wrist watch and a bucket of feed. Later I screwed up my courage and offered him a quarter for it. When I saw him load, besides these things, a cross-cut saw, four boxes of socks, an electric iron, a phonograph, and a Mission chandelier of green glass and imitation bronze, into the back of a spring wagon and tie to the tail board a sprightly little mare, I felt that to such a munificent buyer my transaction must have seemed puny indeed.

A large brass kettle had escaped us also, this time beyond recall, and I watched with envious eyes its possessor throw it hardily into one of the numerous new little Fords fussily wheeling about.

"Do to mix feed for the hogs in," he explained to the lookers-on, and I wandered unhappily away, lacking the courage to exchange it for the price of a wooden pail or even a galvanized washtub. The peanut man's admonition reached my ears:

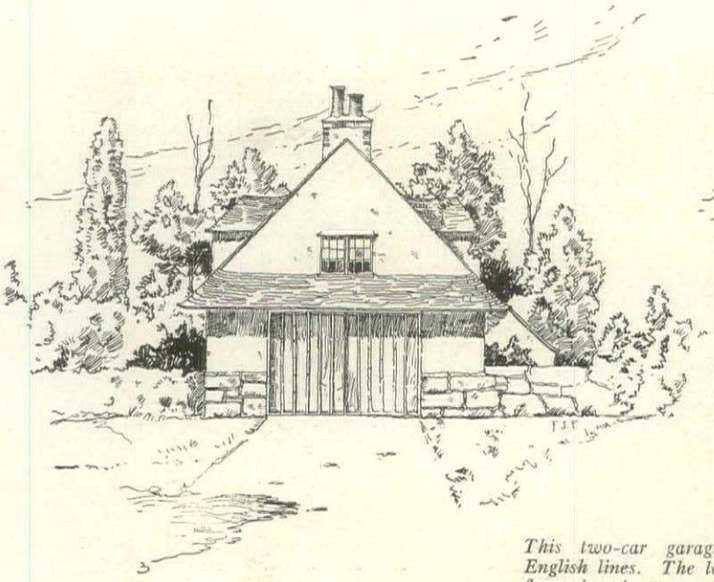
"Be as liberal as you can, congregation! Don't let a nickel get mouldy in your pocket!"

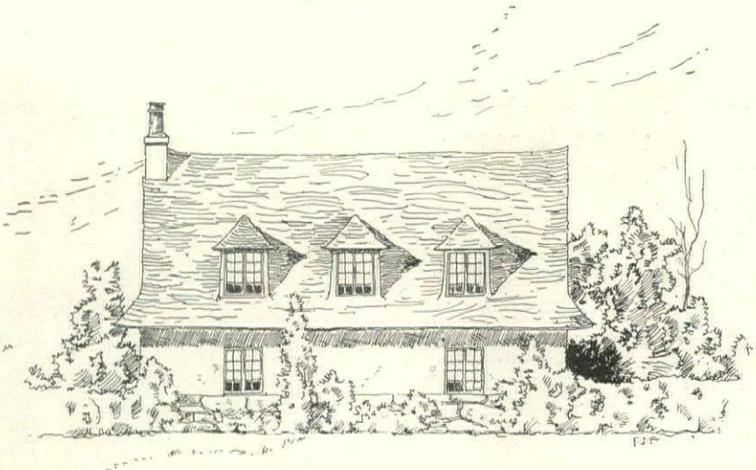
The Woman Dealer

A woman dealer had driven in, determined to pick up something to make her trip worth while. Her efficiency amazed me, her aplomb and her ferreting eye. I had timidly offered a bid on the cracked mirror in the mahogany frame, but the colored person named 'Vangie had also taken a fancy to it and bid it up excitedly. I dropped out, realizing that 'Vangie possessed what I did not—a true gambling spirit that fired her as the smell of

(*Continued on page* 54)

Among the treasures were a beautiful but decrepit Empire sofa, a badly used Lowestoft cup and a little mahogany mirror with a cracked glass but excellent frame

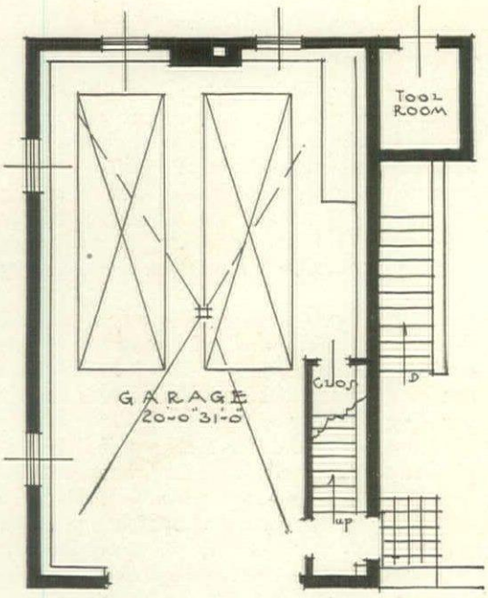




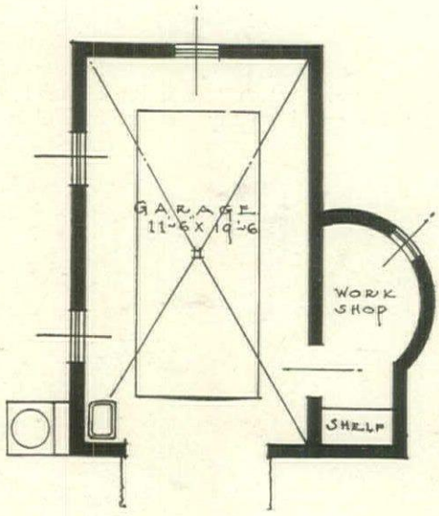
This two-car garage is designed along English lines. The lower part of the first floor is of stone, the superstructure of stucco on metal lath and frame construction and the roof is shingled

COUNTRY HOUSE GARAGES

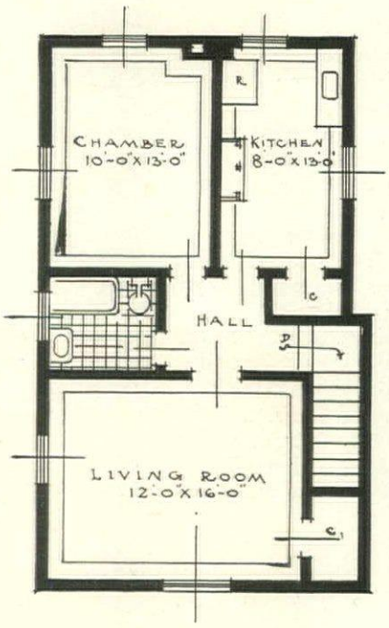
Designed for House & Garden by
FRANK J. FORSTER, *Architect*



Beside housing two cars, the plan includes a tool shed. A heating plant and cold storage are in the cellar, which is reached by an outside stairs

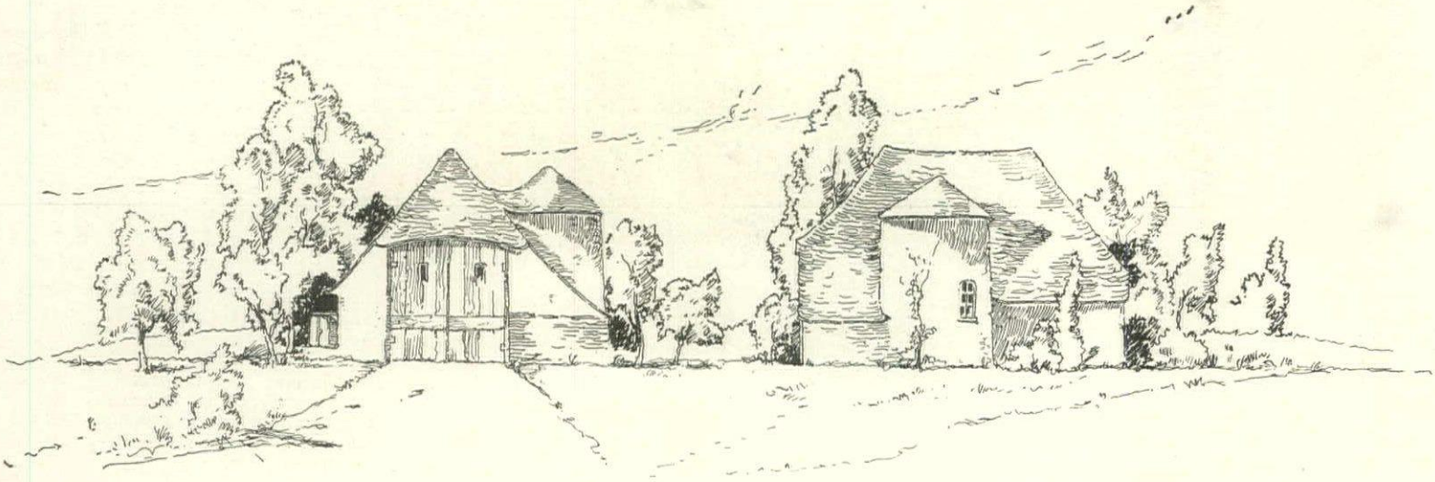


Accommodations are for one car with a workshop in the tower, a practical feature that gives character to the composition



Chauffeur's quarters are on the second floor of the garage above. They include a chamber, kitchen and well-lighted and large living room

Stucco and metal lath on frame walls, wide board doors and a shingle roof are the materials to be used in the garage below



A LITTLE PORTFOLIO OF OLD INTERIORS

The furniture of an old room is a sensitive index to the manner of men and women who lived in it. In the parlor pictured above you can read the history of our early New England forebears—forbiddingly sparse, simple as their living, stern as their creed. Some of the furniture they brought from the old country; that which they made themselves follows the forms they knew at home. Thus did the heritage of furniture pass from England to America in Colonial days

But if the parlor of the Colonial home was forbidding, the kitchen had an hospitable comeliness. The great dresser with its shelves of glistening pewter plates and tankards, the rows of wooden mixing bowls and pails, the stores hung up against the ceiling, the table simply set for the day's meal—these things and their orderliness testify to the domestic habits of the early American housewife. These two rooms are in the Essex Institute at Salem, Mass.

Patrick Henry's estate, "Red Hill," in Charlotte County, Va., dates back to 1790. The rooms are preserved in their original condition as can be seen by the bedroom which the early statesman occupied. Its Colonial furnishings are sparse and simple —a four-poster and bedside table, sturdy bureau and easy chair. Rag carpet is on the floor and the walls are tinted

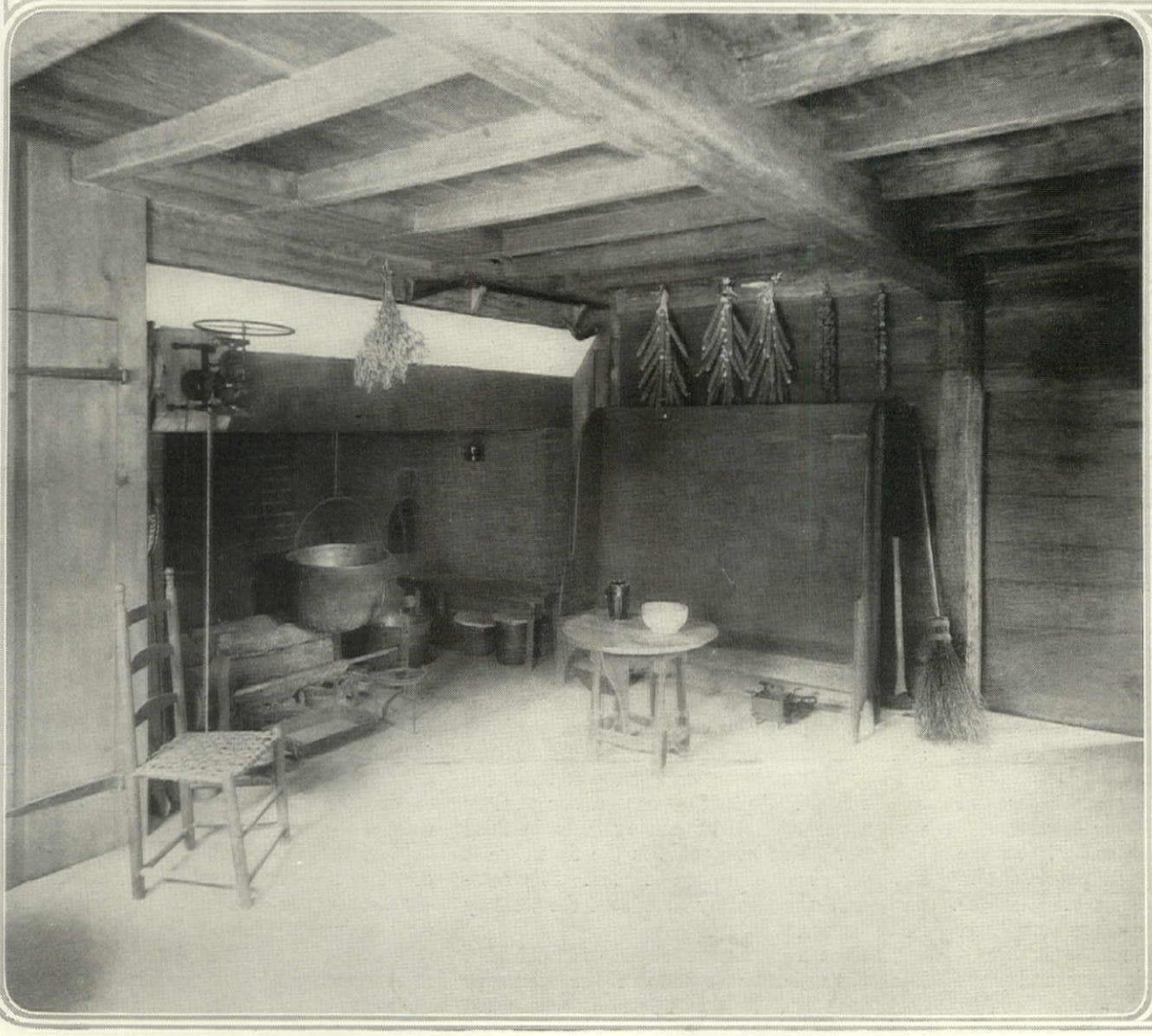
© A. P. V. A.

The bedroom of Washington Irving preserved in his home at Irvington, N. Y., marks a later period than the Patrick Henry room. While the furniture is equally simple, the general atmosphere of the room indicates a later period and a different climate. A practical suggestion is found in the small patterned wall paper and furniture covers that preserve the old atmosphere

Gillies

The post-Revolutionary period is represented in this drawing room of an old Philadelphia residence, preserved in its original state with chairs, tables, settee and old desk. The contour of the furniture found an enhancing background in walls. By this time the fireplace has grown quite the plain tinted small—a mere basket for coals—and the mantel is a narrow shelf

Wallace



Compare the fireplace in the post-Revolutionary room above with the huge fireplace of this early Colonial kitchen preserved in the Essex Institute at Salem, Mass. In those first days the fireplace was the center of family life. It was so large one could sit inside. Settles were ranged by the side, and the stock of seed corn and drying herbs hung from the rafters

© B. Coolidge

ANOTHER REVOLUTION—THE CULINARY

Contact With the French Teaches Us the Proper Use of the Casserole and the Cooking Glass of American Manufacture

ETHEL R. PEYSER

"SINCE my daughter came back from driving an ambulance in France and from living in the various towns, she has not only brought back an international atmosphere with her but she is quite a Kitchen Red! She has revolutionized our whole culinary system."

"You strike terror to my soul," gasped Mrs. Whitney. "What can you mean?"

"Well, since she has returned she is keen for cutting down unnecessary effort and unnecessary processes and she thinks that the French have solved the simplifying of cookery by the use of the casserole or casserole system as I like to call it," explained Margaret Benson's proud parent.

"Oh, dear," sighed Mrs. Whitney, "these fads are so overdone, generally.

"You are right, they are. But this is no fad, as it's been popular for aeons, and if it had not been why should we not give it a trial? Because a thing can be used intemperately is no reason why it should not be attempted. We drink water, yet we don't choke or drown ourselves very often!"

"Joking aside, tell me just what is so revolutionary in Margaret's dicta?"

"She says that in these servant famine days where people either have none, one or a very depleted staff of them, processes must be cut down, handling of utensils must be decreased. Therefore cooking in dishes that can be used on the table, and coming directly from the stove, cuts the use of one set of dishes, of washing the extra dishes, and as these utensils are of pottery or glass the ease with which they can be washed cuts this process in half."

"You see, Mrs. Whitney," she pursued, "these casserole dishes are made in glazed pottery white on the inside and one can buy them in pretty nearly every color, as far as the outside is concerned. Because of the heat-conducting attributes of pottery long and slow cooking is the result of their usage. This fact is, of course, their greatest asset, because slow cooking is necessary to bring out the best flavors and render food more digestible."

"But what is casserole cookery after all?" said Mrs. Whitney, a bit impatient.

"With the French it means really a kind of dish. Adapted to our use as I mentioned before, it is a system by which cooking is done (slowly in the casserole) in utensils usable on the table. Strictly speaking, casserole cookery is cooking done in the casserole. The French use the casserole for made-over dishes, and have given the world a fund of dishes and ideas which have saved much money and besides given much pleasure. This, of course, is a culinary as well as an economic feat. And probably one of the best uses of the casserole is the fact that tough cuts of meat and cheaper grades of vegetables which are just as nutritious as the expensive are rendered delicious and appetizing by this slow casserole cooking."

"The appearance of these dishes, too, are enough to stimulate the jaded palate. You know they come, too, with cases made in the different metals: copper, brass, iron and silver. The dish as it is taken from the stove is slipped into one of these open work cases and gives quite a finish to the table. These holders, be it remembered, are not necessary, but for that reason they are alluring!"

"BUT, Mrs. Benson, I hate to think of living on stews and cheap cuts all the time and that's what casserole always means to me."

"Nonsense, dear, you can bake, roast, boil, and braise in these dishes. I have made excellent cake and bread in them, and soup and fruits and all very deliciously."

"And yet I think scalloped dishes and marmites and things in ramekins are very good, too," added Mrs. Whitney.

"Well, they are casserole cookery, too, only those dishes are for the most part 'individuals,' and these individual dishes are often made in the more delicate pottery wares. Naturally, one doesn't have to use the family size always."

"But don't they break and crack too easily to be really practical?"

"They do not break if one uses ordinary common sense with them. When they are new I set them in very cold water for a few hours, I tell the cook to apply gradual heat, never sudden heat, and that she must not put them on or in the stove without something in them, and that when she uses them on top of the stove that she must put an asbestos or metal tray under them to insulate them from too direct a heat."

"You know common sense has to be used with all cooking utensils to lengthen their lives. But here are some of the good points in casserole cookery:—Less liquid need be added when using them as the food in long cooking cooks its own juices; Left-over foods become delicious in them; Freshly cooked foods become most appetizing; the tight covers keep in all the aroma and flavor (if the cover doesn't fit tight enough a little flour paste around the top of the casserole will seal it completely); There is no burn to remove when washing these dishes and food cannot adhere obstinately to cause a loss of time and patience; anything that is to be removed is very evident and rubbing it off the smooth sides is very rapidly accomplished. And," she added, delightedly, "they do look so well after they are cleaned!"

"IN buying casserole dishes you should be sure that they are smooth on the inside and outside with no little blisters or cracks. The best casseroles are not expensive and it is very encouraging today to get anything with epicurean attributes at proletarian prices."

"Yes, I guess you are right and I do think," said Mrs. Whitney, waxing interested, "that women should try things as business men try things when they are cutting down expenses and operations. And it doesn't matter how wealthy a firm is either when cost reduction can be made. Isn't it queer that our wealthy women never think of cutting costs in their kitchens? You know this is the first time it has ever occurred to me . . . this comparison of the wealthy firm with the wealthy home keeper."

"This is true," answered the practical Mrs. Benson, "and after we women realize that slow cookery is healthiest and is most economical why do we persist in being so conservative?"

"I really don't know, unless we unconsciously feel that when we do change we swing to the other extreme and that, if we, for example, would start on slow cookery, we would never cook anything by 'rapid fire.' Don't you remember how they even wanted to boil coffee in Paper Bags?"

"Not in my case, however," answered Mrs. Benson, "because I have in my kitchen some glass utensils whose greatest attributes are rapidity in cooking. By this rapidity in cooking there is a saving of fuel, and as the utensils are taken directly from the stove, as are the casseroles, and used on the table, there is the same saving of service time. These glass utensils bring out the flavors in all kinds of foods, they do not absorb odors or grease, they are very easy to keep clean, there is never any burn to remove and one can always see inside the utensil to find out how the food is faring!"

"But think of the breakage," again put in Mrs. Whitney as she did in the case of the casserole dishes.

"They don't break—they are strongly guaranteed against breakage in the oven. They are annealed so perfectly that they can stand intense and sudden heat and not break. Margaret came back with great tales of safety glass which is used on motors. This glass rarely breaks even if hit by shrapnel, it simply cracks and crazes. I tell you this to give you confidence in what the scientific manufacturers of glass are doing today."

"THIS cooking glass," she went on, "is also made in engraved patterns which make it suitable for the most exacting table use."

"But why is it that cooking can be done so much more rapidly in the glass ware?"

"Because the glass utensil utilizes by the nature of glass composition every bit of heat in the oven and the metal utensil does not. I proved this by putting a metal and a glass pot in the oven equally full of water and the glass pot boiled very soon while the . . . well I'd hate to tell you what did happen."

"Of course," continued Mrs. Benson, "this glass is only usable in the oven. It is really miracle stuff because even boiling water poured into one of the utensils won't break it."

"Can everything be cooked in this ware?"

"Well, this is what I have cooked and it covers a pretty good range: light omelets, dried fruit, cake, bread, meat and re-chauffées. The glass casserole is very much in vogue at present because the glass ware is adaptable to slow cooking, too."

"Well, I certainly like the type of revolution that Margaret has imported," said Mrs. Whitney enthusiastically. "It's amazing, isn't it, to think what can be done with glass and china fire-proof as they have become!"

"No, not when you think of crossing the ocean in sixteen hours," flashed Mrs. Benson.

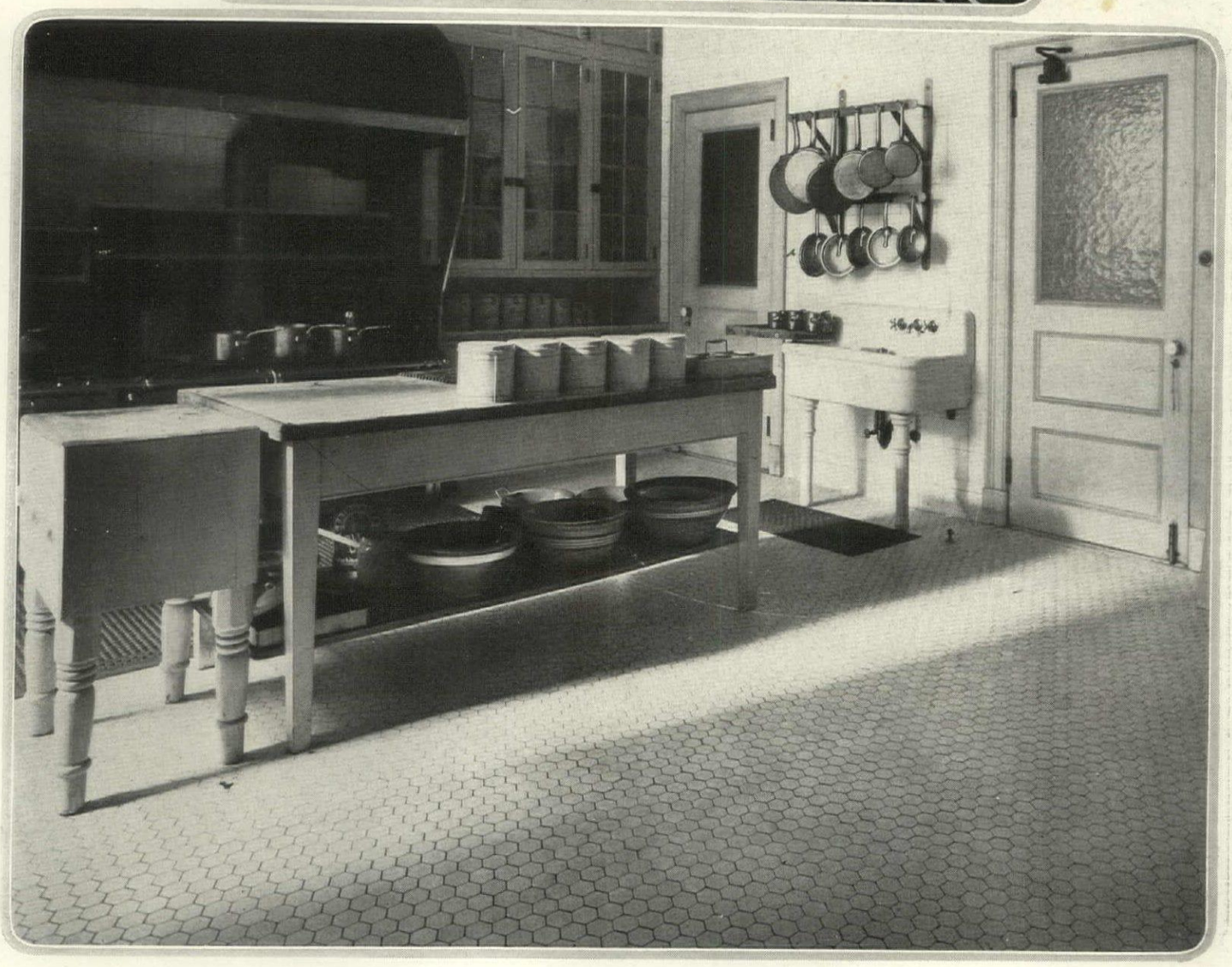
"But what is amazing is that women are so slow to investigate and are willing to live in their unexplored mediæval culinary ruts, while in every other line they seem to be so up and coming."

THE SALIENT POINTS OF THE MODERN KITCHEN

Space, Light, Order, Cleanliness and Labor-Saving Equipment Comprise Its Virtues

Set down in order, the facts of the kitchen to the right, which is in the New York residence of C. M. McNiell, Esq., are glazed brick walls, cove corners, linoleum tile floor, hooded French range, hot plate table, pot rack, and work table all in good position, and the sinks by the window. F. Stern, architect

In the kitchen below, in the New York home of Frederick Lewisohn, we find tile walls with rounded corners, a tile floor, built-in cupboards, pot and lid rack, a hooded French range, work table and chopping block. The equipment and arrangement save labor and make for orderliness. H. A. Jacobs, architect



THE NEW YORK HOME *of* MR. *and* MRS. RICHARD BENNETT

An Old Washington Square House Re-decorated

The living room of this high ceilinged, old fashioned Washington Square house is made joyous with green blue walls and an English chintz with a vivid design of birds and flowers on a black ground. Between the two tall, ruffled curtained windows stands an effective group of Adam green console table and mirror with mauve colored flamingos. There are vivid touches of orange in cushions and lamps, and on the dark stained floor is a white bear rug

The library is done in vivid tones of terra cotta and gray green. A brilliant wall paper with terra cotta predominating in the design has been set in panels of the gray green walls and shellacked a mellow tone. A pair of little old Chinese figures mounted into lamps are among the interesting touches. The furniture is covered in plain terra cotta and in slip covers of all-over flowered chintz. A black carpet keeps the room in harmony

A queer little old English clock is one of the interesting objects in the living room. Near it stands a chintz-covered comfortable arm chair with a conveniently placed small table, with its accompanying accessories of flowers and lamp. In creating these rooms Mrs. Bennett has added to her already successful career on the stage an enviable reputation as decorator

Harting

The living room coloring is used in the dining room. A portrait of Mr. Richard Bennett in one of his great successes, "What Every Woman Knows," hangs above the mantel. Mulberry colored curtains are caught back on old crystal tiebacks, and the blue of the room is accentuated in the blue glass edged mirror, and the old blue Bristol jar beneath

OLD ENGLISH INTERIORS *in* AMERICAN HOMES

British History is Written in the Development of Its Rooms—Their Adaptation to Houses of Distinction in America

C. J. CHARLES

WHETHER it is in the climate or whether it is in the soil, something has made English oak unapproachable as a material for decoration.

The wood of the lordly oak used in the house imparts real dignity and proportion. In any scheme of interior decoration the question of color is of vital importance, and in this respect oak will always hold its own. In no other wood can we find such subtle color, or one that blends so well with its surroundings, as oak which has acquired the patina of age.

Oak for a Background

Nothing equals its effectiveness as a background. Armor, tapestries, rich embroideries, mezzotint engravings, delicate water color drawings, or the grandiose and immortal paintings of Velasquez or Titian are all assisted by the quiet tones of old oak. It is like the subdued radiance of old gold or the mellow qualities of old wine.

Then, to the American, there is the sentimental side of old English oak, the historical interest that attaches to this material which is taken bodily out of those old manor houses and mansions and brought to the new world.

It bespeaks the innermost life of an age that produced a Shakespeare. It reveals the spirit of England's most heroic epoch. The culture and ability of her statesmen, and the courage and endurance of the men who fought the nation's foe, found an echo in the stone and oak which remain to this day a monument and example of a comfortable English home.

In order to understand the development of old English interiors, it is necessary to have in mind the evolution of the English house, which sheltered this ornamentation in its various stages.

The earliest form of an English house built in permanent fashion was the keep. These were located in the midst of earthworks, which the Conqueror and his followers found scattered over the land. The works were strengthened by stone walls for the purpose of a more effective defense, with projecting towers, so far as these might prove an advantage. The keep, thus protected from enemies, was the first form of the "Englishman's home," which he has staunchly defended in all ages. Built of stone, it was for the domestic use of the owner, his family and immediate attendants, whilst, for the accommodation of the vassals and retainers who overflowed from the towers and keep, temporary wooden structures were regarded as forming an adequate shelter.

The keep was a massive rectangular structure, usually several stories in height, varying in size from 30′ to 80′ square. The walls were of great strength and seldom less than 8′, and often as much as 16′ to 20′ in thickness. There was but one room on each floor, but the enormous walls were honeycombed with small mural chambers and contained many recesses which were used as sleeping and retiring places by the family and principal guests, whilst in most instances a circular stair built into the stone connected one floor with another.

Inside the Keep

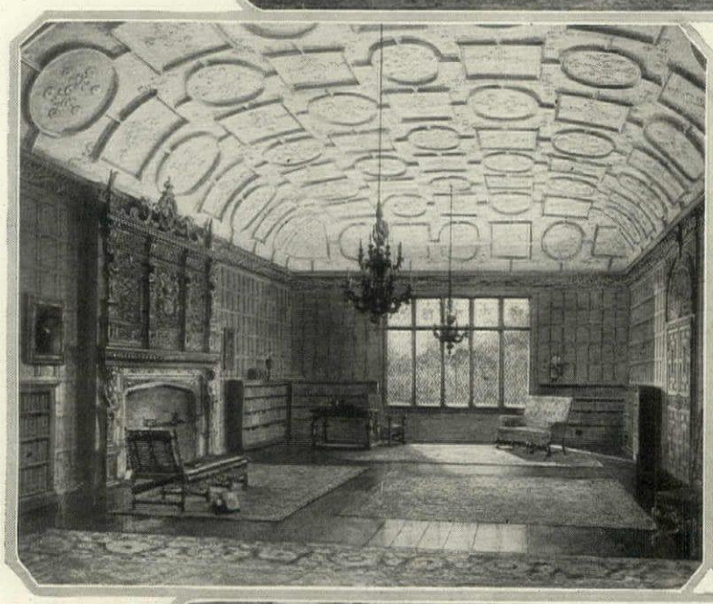
The interior was sombre of necessity, because the exigencies of defense made lighting only permissible by means of narrow slits in the walls. The fireplace was a mere recess in the wall, with no ornamental feature and no flue as we know it, merely a funnel being provided which led to a small vertical opening in the face of the wall through which a part of the smoke—and only a part of it—could find its way out. However, this might not have been so objectionable as one may imagine, for there are more unpleasant odors than those of the smoke of a pine or oak log.

This primitive form of home, of course, had but primitive adornment. The only attempt

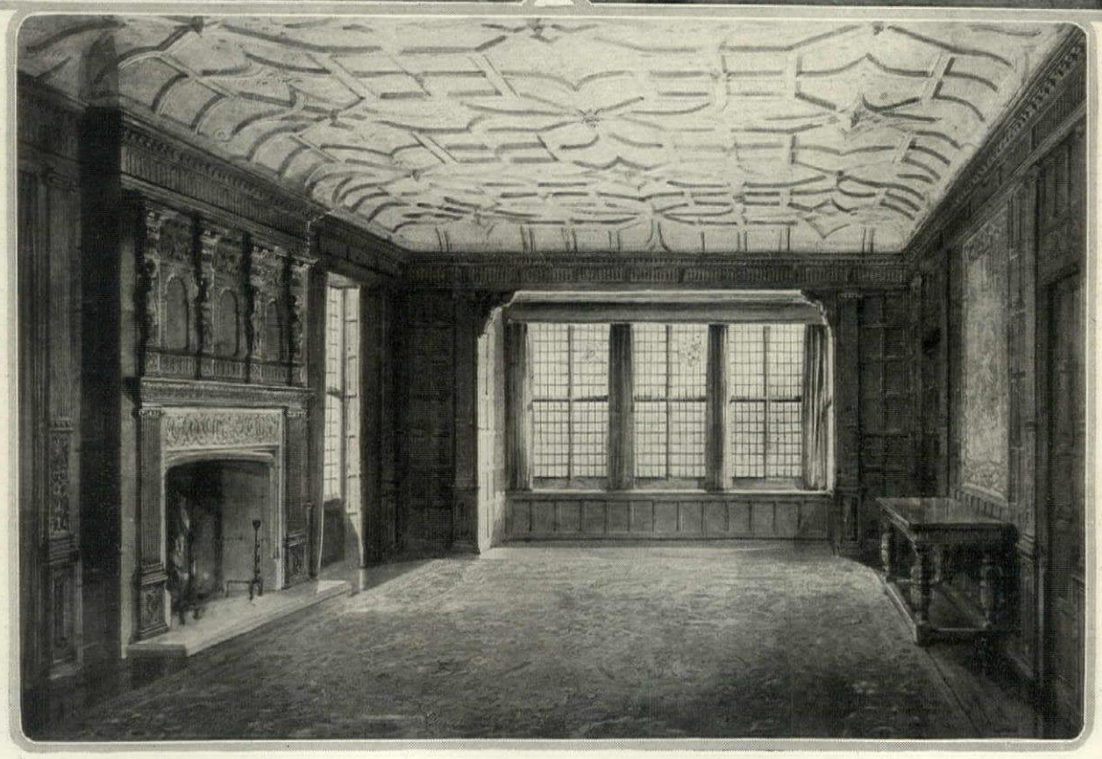
(*Continued on page* 50)

The hall, the principal room in the old English house, was of large size and lofty. A screen was usually placed to form a corridor between the hall and the kitchen. This screen was developed into one of the principal decorative features of the hall in the Elizabethan and Jacobean periods

A half-timber old English room arranged as a library, showing a restricted use of panels at the farther end and the hooded chimney piece



The molded ceiling is another feature. Here it is used in a paneled library with a carved mantel and a typical leaded and decorative window of the period



The rooms of this period were sparsely furnished, but each piece sturdily made, in harmony with the heavy carven timbers and stone chimney

In this dining room we have the plaster ceiling, the carved chimney, paneled walls, the tapestry and the deep windows of the period

IN THE VEGETABLE GARDEN THIS MONTH

Success in the Summer Garden In Not Merely a Question of Planting and Allowing to Grow—Here Are Ways to Get Full Value from the Maturing Crops

WILLIAM C. McCOLLOM

THERE are very few gardens that realize their proper dividends. The fault usually lies with the owner of the garden. One of the causes of failure is that the crops are not gathered at the proper time and lose their food value, or in some cases are wasted entirely.

Take Swiss chard, for example; if it is kept cut, the young, succulent shoots are tender and of high food value, but when allowed to become tough and old, are coarse and almost worthless. The secret, if there is any, is in frequent cutting. Give it away if you cannot make better use of it, but do not waste it. New Zealand spinach also requires cutting frequently, in order to insure the best quality.

This is also the time to gather onions. The large ones should be stored away for winter use and the small ones pickled, preserved, or made use of in some similar manner.

Lima beans should be used only when young. The older beans, those that have passed their best stage, should be allowed to ripen on the vine, to be used in the winter as dried beans.

Gather your crops at the proper time. This is one of the secrets of a successful garden. It is nice to see things growing, but from an economical point of view it is far nicer to see them really produce, so the habit of the good gardener should be to gather vegetables daily. Success can only be measured by the size of your market basket.

Celery which is set out now in the trench should be kept well watered until the plants gain a roothold

What to Can Now

Canning offers large possibilities to the owner of a garden. It saves waste and is the salvation of over-production in crops. Of course, it is not advisable to wait until the vegetables are passé before they are canned. However, this is frequently done, and the practice must be severely condemned. It is just as necessary that vegetables should be fresh in cans as otherwise. Vegetables canned at the proper time have a much better color and keep better than old, tough vegetables, which require extra cooking. Tomatoes should be gathered frequently and canned; the method used must, of course, be decided by each individual, but the purpose of canning is to prevent waste and whenever enough fruit for a few cans is available, the preserving kettle should be brought forth and made to do its work.

Corn should be ripening fast at this time and as this crop is the best of the year, it is well to can as much as possible now. Lima beans for canning, too, are at their best at this period; this also applies to string beans. These should be gathered before any strings have developed, in which case it simply means pinching the ends before placing them in cans.

Swiss chard, New Zealand spinach and various other crops are also ready for canning now.

With fair growing conditions, fall sowings of peas are successful now. Several sowings can be made during this month, using the round type of pea such as New York Market, Alaska and First of All. At the same time make a sowing of spinach. It is always a good practice to sow these crops together as they make excellent combination crops. Radishes, lettuce and endive may also be sown now. Lack of moisture at this time of the year, coupled with the intense heat, will soon destroy the germinating qualities of the seeds. It is advisable, if there is no irrigation or other means of watering the ground, thoroughly to soak the drills before sowing. This is preferred to soaking the seeds as is sometimes done, thereby encouraging germination so that the roots are pushed forth into a very dry soil.

Pea brush which has served its purpose ought to be pulled up and burned, after the vines have been removed. The ground occupied by the peas should be planted with other crops

Setting Out Strawberries

Strawberry beds set out at this time of the year will bear a full crop of fruit next season, provided, of course, potted plants are used. Strawberries, like other garden crops, will pay fully for any particular attention that is given to the soil. Use plenty of manure and a liberal quantity of bone meal. As a result of this care, the plants will build up sufficient crown between now and the fall to insure gathering a good crop of fruit next year. The plants should be set 2′ between the rows and 1′ apart in the row. Keep all runners removed. It is advisable to use both the staminate and pistilate types of flowers, to insure proper fertilization, which in the end means fruit.

For the home garden always select varieties for their quality, disregarding entirely the commercial types that are valuable for their shipping qualities. A larger and softer berry is preferred for home use and is of much better quality and flavor.

After cane fruits have finished fruiting the canes should be gone over very carefully, removing all the dead wood. This should be done immediately, as they are easy to remove now. Remove the old shoots at the ground line by means of a pruning knife or scissors. Cord should be used to tie the new shoots in position. When the new shoots have reached a considerable size, growth should be stopped by pinching. This will cause numerous side shoots to develop, which will bear fruit next season. It must be kept in mind that it is at this season of the year that this class of plant is developing growth which determines the quality of next season's crop, and it is well to keep them mulched in case the ground is dry. Like most plants of woody growth, raspberries, blackberries, etc., are subject to numerous insect pests, and the plants should be kept

If the young berry shoots need support, tie them together now. Cut out the old wood at the ground

and there is really no reason why they cannot be installed at this time of the year.

Failures in the Garden

Failures in gardens can be traced to lack of interest. This is often due primarily to lack of ability, and leads to discouragement and consequent failure. It is usually not any one factor, but many, that lead to poor gardens. To begin with, they are badly planned and poorly fed, which means lack of manure or other fertilizers. Cheap seeds are used, and the whole thing is reduced to such standards that failure is inevitable. These gardens always die a slow death at this time when the dry weather is collecting its toll.

Gardens that are properly prepared show

The final clipping of hedges is in order now. Fairly long bladed shears are the best to insure even cutting

sprayed with a combined lead and Bordeaux mixture compound.

Sooner or later the real gardener who hopes to be successful must come to the conclusion that the application of water artificially is necessary. This has long been conceded; the only point left to determine is which system is best suited to your individual needs. Any garden that is not equipped with some means of irrigating is only traveling at half speed. In other words, it is absolutely impossible to obtain full value from a garden where water is not always available in usable quantities.

Crops are hastened to maturity by the application of water. Seeds are germinated during dry weather conditions, and as most vegetables are composed of 90% or more of water, the necessity of frequent watering is readily apparent.

Systems which have the pipes exposed are the most practical, because of the tempering of the water before it comes in contact with the plants. Systems that operate in a square or rectangle are also preferred because of the equality of distribution. Those that operate in circles leave an open space in between, or overlap the work. Most of these systems are not troublesome to install as few pipes are underground,

it now by their luxuriant growth and color. Those who produce do so because of their desire to accomplish something; those who fail can charge their mistakes to lack of interest in overcoming obstacles.

Too many people think that to be interested in, and to love a garden is all that is necessary for its success. This is where they make their first mistake. Just as in any art or profession nothing can be accomplished without hard work, so in the art of growing things, labor, intelligence and inherent love of the subject are necessary for success. Whoever said that "genius is an infinite capacity for taking pains" must have had gardening in mind. The vast gulf between the professional and the amateur is nowhere better illustrated than in planting and developing a garden. A lover of music does not expect that by merely buying a song, all that is necessary to success is to sing it. Why then does the flower lover labor under the delusion that all that is required for a rose to bloom in all its glory is merely to plant it? Allied with a love of the subject must be sound knowledge of its principles, and a willingness for hard work, if one is desirous of insuring real and lasting success.

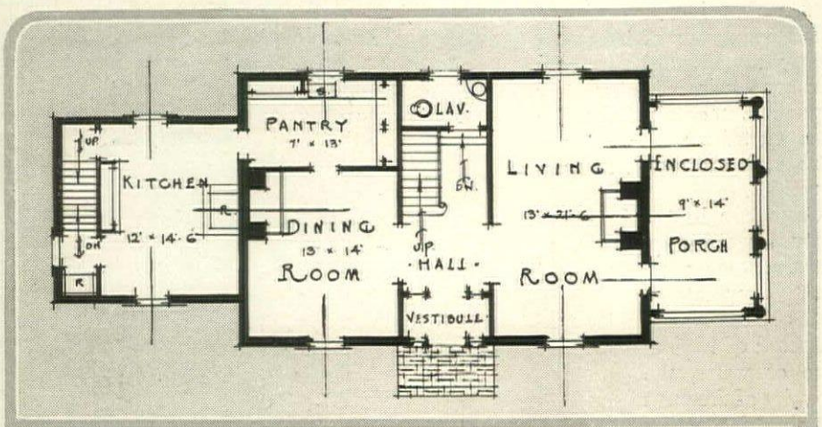
To prevent breakage of the heavily laden fruit branches they should be supported in time with stout poles

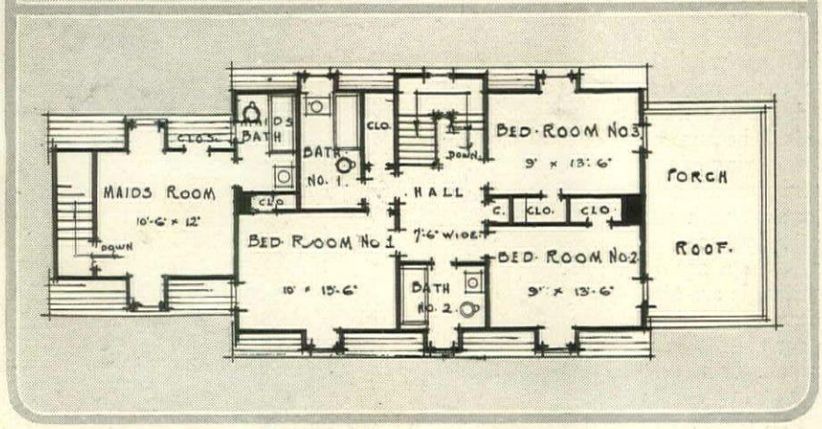
Borers are apt to attack the bases of the young apple trees. If any are found, cut them out or kill with a wire

Pole bean vines bear all the way to the top. To reach the highest ones you will need a short stepladder

In this little country house the hip-roof design is developed along simple but permanent lines. The lower floor is stucco, the ends of the second and the dormers are shingle and the roof slate, giving a variety of harmonious textures with plenty of light and shade. The foundation planting is good

A doorway arrangement, common to certain types of Colonial houses, has been reproduced here. It is a six panel door with side lights set in a frame of dignified moldings. The overhang gives protection to this entrance



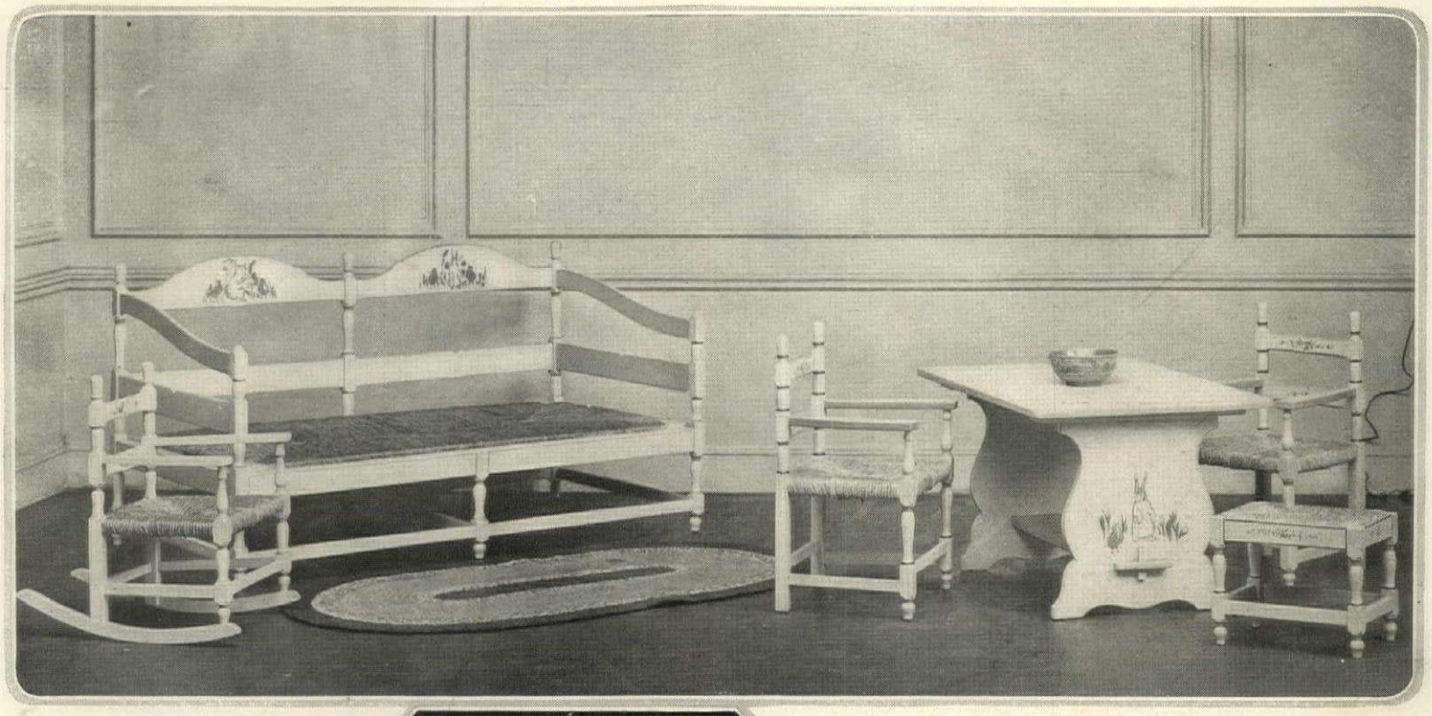


The simplicity which characterizes the exterior is evident in the room arrangement. On the first floor is a house-depth living room, with its porch, a vestibule hall and lavatory, a small dining room with pantry behind and a kitchen in a separate wing. Upstairs three chambers, three baths and a maid's room afford sufficient space for a small family. Closet accommodation is sufficient and all rooms are well ventilated and lighted

THE HIP-ROOF HOUSE

Home of W. P. Beazell, Esq., Forest Hills, L. I.

AYMAR EMBURY II, *Architect*



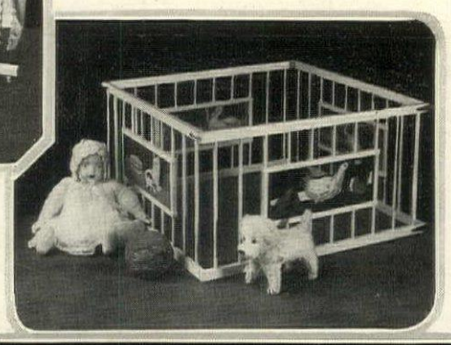
SEEN IN THE SHOPS FOR THE NURSERY

Purchases may be made through the House & Garden *Shopping Department, 19 W. 44th St., New York City. Cheque must accompany order.*

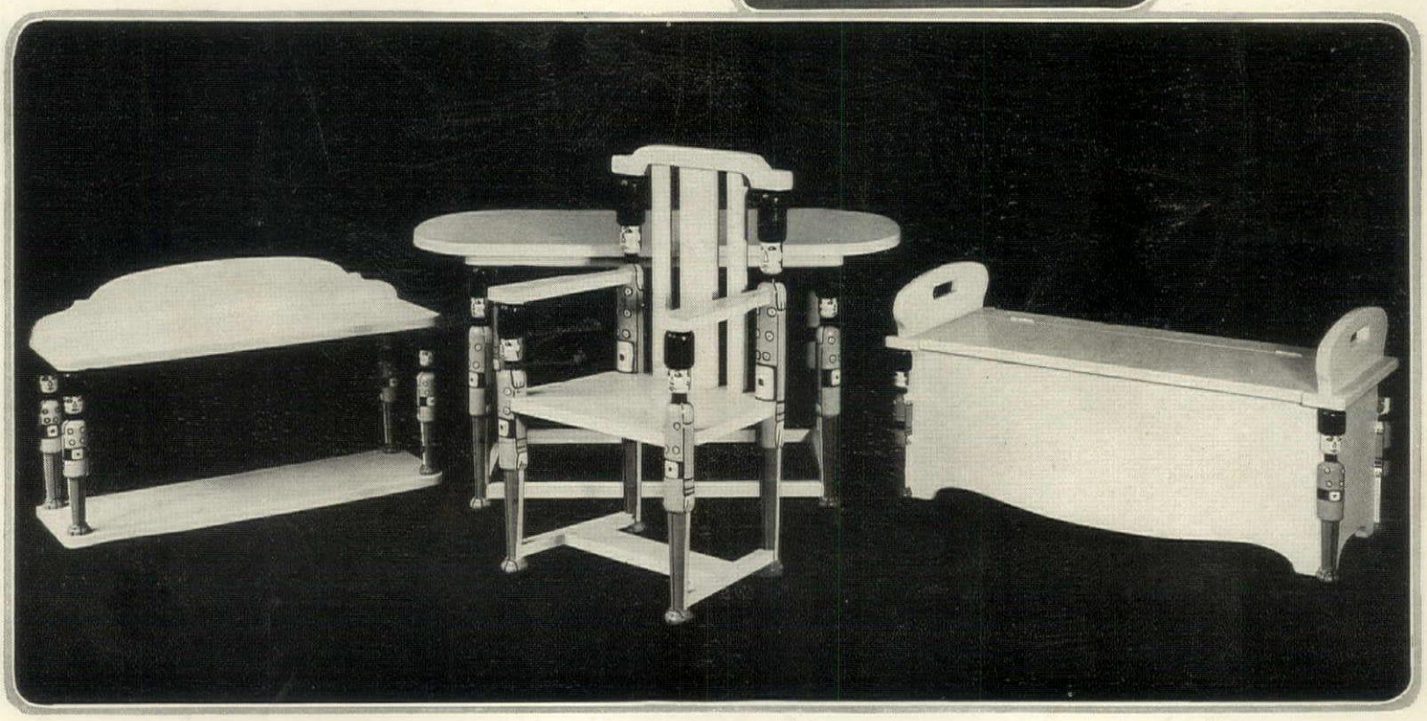
The nursery may be completely furnished with specially sized painted furniture of a "peasant design," in any color desired with quaint animal decorations. A rush-seated couch, wide enough to be used as a bed, comes at $107; the small-sized armchair rocker, $23; armchair, $22; play table, suitable for nursery meals, $28; small settle, $12; side chair, $19

A convenient article for the nursery is a "wicker bureau," with four roomy compartments and cover, painted cream or white enamelled, at $9.50. Next to it, a small-sized clothes rack, $3.75.

For the tiny baby comes a folding "Kiddie Koop." White enamel with animal insets, 40" square, $12



Something quite new and original for a more grown-up playroom is a set of painted furniture with toy soldiers as the chief motif in the design. These wear a bright red uniform in contrast to the ivory color of the furniture. The table, $20; book shelf, $18.50; toy box, useful as a bench, $30; armchair, $20



August **THE GARDENER'S CALENDAR** *Eighth Month*

Abundant watering of the roots is essential when evergreens are being planted

Gather and use the egg-plants while they are still young and full of juice

When the crop is over, dig the pea vines into the ground to enrich it

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
31. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking all his talks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier**		*Warm noon brims full the valley's cup, The aspen's leaves are scarce astir; Only the little mill sends up Its busy, never-ceasing burr. —Lowell.*		1. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities.	2. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.
3. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year. Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.	4. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.	5. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock mignonette and snapdragon may be sown, or small plants may be purchased.	6. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swisschard and New Zealand spinach are vegetables of easy culture under glass.	7. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.	8. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to restore and encourage activity of the roots.	9. Bay trees, palms, hydrangeas and other plants customarily used for piazza decoration are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.
10. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.	11. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.	12. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.	13. New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth.	14. Hedges of all types, evergreens that have been confined to a form, and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.	15. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.	16. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.
17. If you want high-grade dahlia blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching of the young growth in order to reduce the number of buds.	18. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	19. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.	20. If you have a greenhouse make up a compost heap of all plants. Use top soil with a good sod growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.	21. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders, and paint the wounds carefully. Make cuts clean.	22. This is the time to build coldframes for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the coldframe is the gardener's best friend.	23. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.
24. It is advisable to have a small stepladder or at least a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.	25. Crops that remain in the ground such as Swisschard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	26. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these good results will be noticed.	27. Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.	28. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the coldframe and setting them out in early spring.	29. Before cold weather look over the greenhouse, replacing broken glass, doing any necessary repair work Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.	30. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.

SEEMS like this Prohibition idee ain't limited just to people—even the sky's been dry since the first o' July an' the crops is in a bad way all through the county. Makes me think of a piece in our last week's paper 'bout the Indians down New Mexico an' Arizony way, an' how they holds a kind o' sociable an' dance so's the element'll treat 'em right an' give 'em a good harvest. 'Course, we couldn't do nothin' like that up here, for the folks is all old-line Methodists, an' they wouldn't stand for no worshippin' o' the sun an' the rain an' the south wind. But the idee ain't bad; I mean, the idee o' lookin' on the elements, the sun, moon an' stars, as sort o' gods rulin' our gen'ral well-bein'. To my mind they ain't no grander thing than the sun, nor more awe-inspirin' than a whackin' old thunderstorm at night, nor more helpful to a body's spirit than the stars, if ye'll really look at 'em. Call me an Atheist if ye want to, but I b'lieve they's a deal o' practical, workable religion, a lot that'll help ye be a useful citizen an' a good friend, in the worship o' them Indians. It's kinder gettin' down to simple first principles, o' course, but it's sincere an' genuine—which some of our up-to-date religion ain't.

Old Doc Lemmon.

Dry onions in the sun, then twist off the tops and store the bulbs for winter

By breaking some of the roots you postpone the seeding of lettuce plants

Foxgloves, campanulas and other perennials are started from seed sown now

Slat stakes keep the runners of the bush limas off the ground

Do not fail to thin out those vegetables the seeds of which are sown directly in the garden rows

Seeds of cauliflower, lettuce, etc., for transplanting, can be started now in boxes in the greenhouse

Old advice, but good—keep the ground well cultivated

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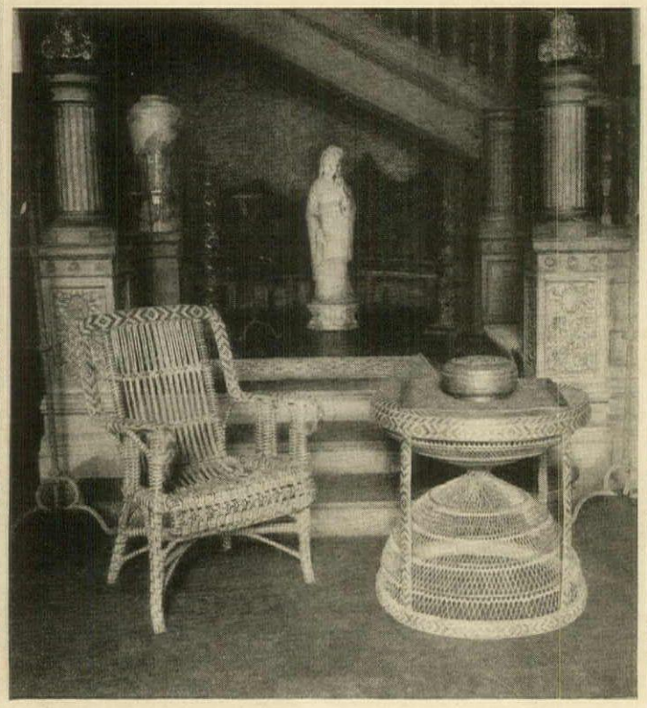

WE have a large assortment of Philippine furniture in tables, chairs and other articles. This furniture is rare and not likely to be reproduced and is recognized for its beauty, durability and appropriateness for country homes.

Old English Interiors in American Homes

(*Continued from page* 42)

at formal decoration took the form of shields, arms and trophies of the chase fixed upon the walls, which both satisfied the pride of the owner and furnished some relief for the plain walls. The floors were of wood, rough, stout and substantial, and there were great square beams supporting the ceilings. The doorways were small and of the simplest description. Tables and seats were of the plainest hewn character—all of solid oak and devoid of carving.

The Hall

Then a change came over the politics and security of the nation. The country became more and more settled and defense was not so imperative, so the keep, which was piled up, one story on another, took a more convenient and livable form. The rooms were placed alongside each other on the ground, and the manor house type emerged. It is this manor house which has developed through the centuries into the house of modern times.

The fortified manor house, in addition to its strong outer walls, was usually surrounded by a deep ditch or moat, across which a drawbridge was placed, which could be raised or lowered as occasion demanded, and which led to a strongly defended gateway. The principal feature of these fortified houses was a central hall, where everyone lived when indoors. It was the living, dining and sleeping place for all. Adjoining this at one end was a room or rooms for the master, which was called the solar, and at the other end a culinary department, which formed the headquarters for the servants.

The hall, or principal room, was necessarily of large size, lofty and of one story, with an open timber roof, sometimes freely decorated. Its importance was so pronounced that the house itself was called "The Hall," a name which is applied to the principal house in a parish to this day. A screen was usually placed so as to form a corridor between the hall and the kitchen, and this screen was developed into one of the principal decorative features of the hall of the Elizabethan and Jacobean periods.

In the manor house attention became concentrated on comfort and privacy rather than defense, as the condition of the country became more and more settled. Little by little, drawbridges and moats were no longer required; the surrounding walls, though they continued to be of great strength, needed no defensive towers; houses began to be planned with courtyards, more expansive windows were introduced, sheltered gardens and terraces became possible.

The wider opportunities for commerce and adventure enabled the traders to become rich and the nobles more powerful. There was added to the great hall, in which the old time baron had sat at the table with his family and guests in patriarchal relation to his retainers and serving men, the long gallery for entertainment and for the retirement and privacy which the lord and his lady might seek from the common throng.

Development of the house continued along English lines until the classical period came along, when English architecture became thoroughly Italianized. The heroic and pure period of English decoration was over. The classical period remained to the end of the 18th and the beginning of the 19th Century, when it passed into strictly modern banalities, that are of no interest whatever from the art standpoint.

The Classical Period

The classical period was ushered in by architects, proud of their ability to destroy the old and erect the new. The distinctive characteristics were the absence of gables and the substitution of sash windows for the old mullioned form. This took away the picturesque treatment characteristic of the earlier houses, which gave way to cold, careful spacing and other arrangements not conducive to artistic effects. The classical spirit seemed to pervade all artistic efforts, whether in painting, sculpture or literature. Stateliness and noble proportions were achieved, it is true, but sincerity gave way to artificiality. Persons of distinction seemed content to forego the comforts of home for the opportunity of living the stately life.

This period is perhaps best represented by Pope, himself a stilted classicist, who, when Blenheim was described to him, was compelled to say, "I see from all you have been telling me 'tis a house and not a dwelling."

Having traced the development of the house itself, we now arrive at the decorations. It is these adornments which interest us here in America, because so many of them have been taken bodily from their English settings and removed to this country, and also because they have served and still serve as models for reproductions of great beauty and sound artistic value, which also serve to make our homes livable.

(*Continued on page* 52)

That the old English interior can be adapted to the American home is evidenced by this dignified library. Charles of London, decorator

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Perhaps you already know a bit about Pipeless Heaters and how one pipe and one register actually heat an entire house.

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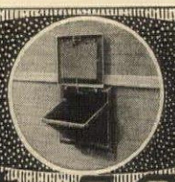

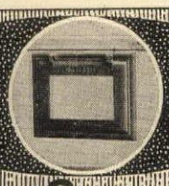

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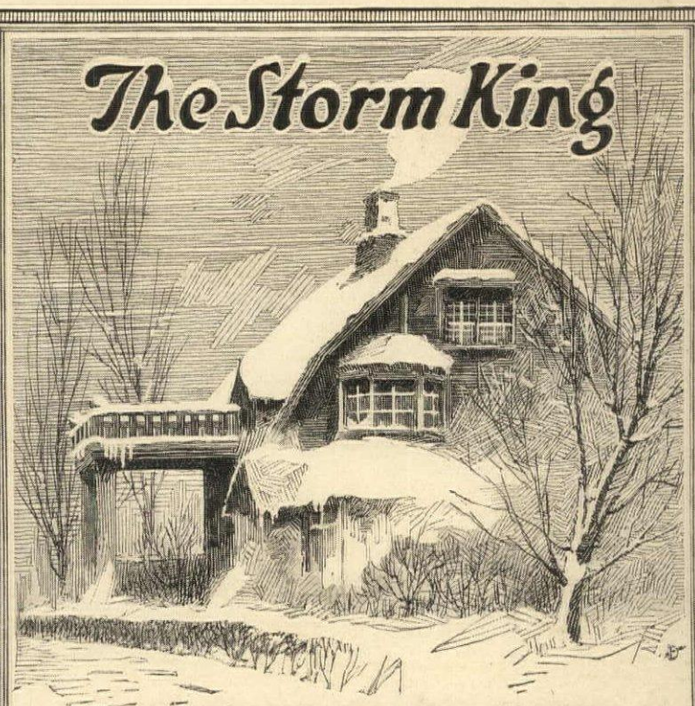

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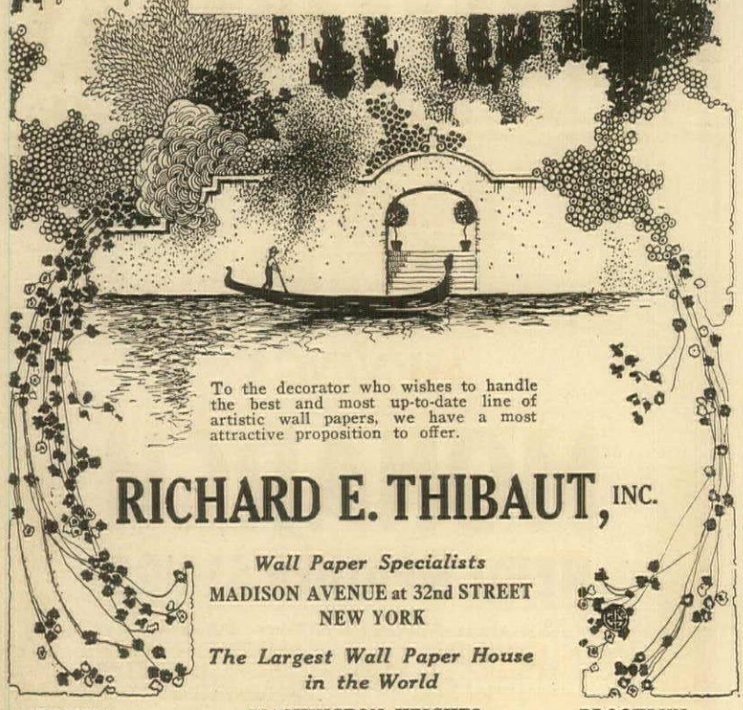

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Old English Interiors in American Homes

(*Continued from page* 50)

The most characteristic feature of the Elizabethan and Jacobean houses is the square-headed mullioned window. In the earlier Gothic period of English decoration they were always arched or pointed, and this can always be taken as a distinguishing feature between the Tudor and the Elizabethan and later styles. The large bay window, with its quaint and sometimes busy patterned glazing, also formed one of the most important features of the façade. Occasional introduction of stained glass further enhanced its effect.

Many of these old English windows have found their way to America, carefully taken from their original settings and brought here without injury, to be installed in American homes as nearly as possible in the same way as in the original house. There is something intimate and livable about these windows that makes a decided appeal to the American mind

Next we come to the doorways, chimney pieces, roofs and ceilings, the simplicity of which was the most striking feature of the Medieval and Gothic styles, and forms a strong contrast to the elaboration bestowed upon them in later periods.

The earliest type of door—that in use in the ancient keeps—was a cross stretcher on the back of a few boards like the lid of a packing case, and was generally strengthened by wrought iron straps. This simple construction was succeeded by an obviously better method, that of framing the thickest pieces together and introducing the thinner wood as panels. The iron hinges and fittings of both the Gothic and Tudor doors are worthy of attention. The internal door and the doorway first became an important feature during the Elizabethan era. The earlier simply molded arrangement gave way to doors flanked by pilasters. The door heads were sometimes lavishly ornamented, the doors themselves freely molded, carved or inlaid, and much fancy displayed in their embellishment.

This rather free treatment, which was so delightful, gave way to the more stately period before mentioned, after the ideas of such trained architects as Inigo Jones and others. With the advent of Christopher Wren and Vanbrough, pilasters were superseded by more massive, almost detached columns supporting a bolder frieze and cornice, with sometimes a straight, broken or semi-circular pediment enclosing a shield or similar decoration. The Brothers Adam introduced the discreetly enriched and carved architraves, friezes and cornices so often evoked by their names.

The English Stairs

The development of the English staircase lagged behind, remaining an unimportant feature in decoration until the 16th Century. In the ancient keep it was usually built of stone, on the spiral plan, contrived in the solid masonry, and even at times nothing less primitive than a ladder served to connect one floor with another. The development of the staircase, when it did start, however, was very rapid.

The width increased enormously, and the whole staircase became, in short, one of, if not the most decorative features in the house. The handrail became massive, the space between it and the stout string course filled in with turned or square shaped balusters, or, as occasionally happened, with carved and fretted woodwork. The newel posts were important and carried up well above the handrail, with their tops either wrought into striking shapes or crowned with heraldic animals.

In the late 17th and during the 18th Century the one exception to the making of everything bolder and heavier was the staircase. The massive newels were reduced in height, the balustrade and handrail made lighter, the string-course dispensed with, and the ends of the steps shown. A notable feature again was that the handrail, which had previously been straight from newel to newel, was ramped, that is, curved upward at each turn of the stair to obtain a proper level. A little carving was judiciously introduced in the turned balustrade and the end of the steps, and finally toward the end of the century came the elliptical staircase and the iron balustrading of the "Adam Hall."

Chimney Pieces

Next comes the chimney piece. While no longer remaining purely utilitarian, it assumed the importance of an architectural and decorative feature.

From the earliest times the fireplace had always been the object of interest. Originally it was placed flush with the wall, with a projecting hood to catch the smoke, which was carried out of the room by a short funnel contrived through the wall, but later, when recesses were made and chimney shafts introduced, this hood, if used at all, became more an ornamental feature than a necessity.

The Gothic chimney pieces often were decorative and interesting, but it was not until the Elizabethan period, when a greater attention was given them by their designers, and their dimensions increased, that they became the chief feature of the room. Columns, fantastic pilasters or caryatides supported the heavy molding over the fire opening, and panels and pilasters, crowned by a cornice, reached and apparently supported the ceiling itself. These panels were generally two or three in number, and, as with the ceilings, heraldry played an important part in their decoration. The family arms were the chief ornament, which form of decoration, besides gratifying the family pride, imparted a dignity to the room, and if any excuse is needed for this display, "where should sentiment linger if not around the family hearth?" A date was sometimes carved on the chimney piece, which has assisted to identify many an old house, its history and its builder.

Chimney pieces were originally more frequently made of stone than of wood, and many splendid examples, finely carved, are to be found. Some of the finest have been brought to America, and placed in rooms with decorations coeval with their origin.

The same changes that we have described in the treatment of the doors and paneling affected the chimney piece. Architects, who had by this time asserted themselves, adopted a larger handling of the design, and instead of the smaller panels above the fire opening, this space was treated in the same fashion as the walls of the room. The chimney piece still retained its importance, but the style of decoration was altered, and the insertion of a portrait, still life or landscape, diversified with architectural ruins, replaced the carved panel. This form of decoration gave an agreeable note of color and interest to the room.

And now, having considered some of its appurtenances, we come to the walls of the room itself.

English Paneling

Old English oak paneling! It was carried all round the walls as a sort of lining, but it was not necessarily a fixture or looked upon as such, and could be taken down with ease; in fact, it is recorded that the paneling would sometimes pass by bequest to some other

(*Continued on page* 54)

Old English Room

When Visiting Boston this Summer

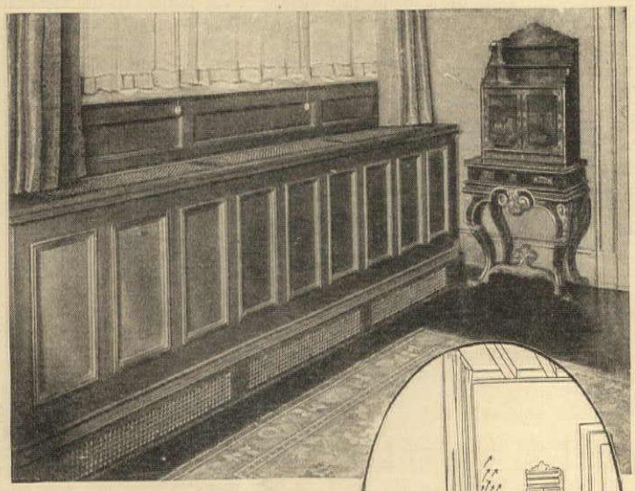
— one of the points of interest should be this famous Boston institution, now recognized as the world's largest store in the manufacture and sale of furniture and decorations,

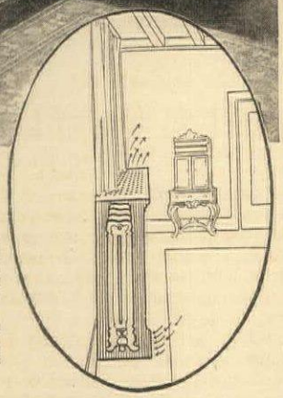
— because all that can be said is dull and meagre as compared to visiting this large and unusual store, where one may see and enjoy the model work-shops, the Old English Room as suggested by the picture, the many salesrooms with their infinite variety of furniture and decorations displayed under ideal conditions,

— and written large over their portals, significant of the all prevailing spirit of service so well known for more than three generations, is *a cordial welcome to all,* whether as visitors or prospective purchasers.

Paine Furniture Company, Boston

Arlington Street, near Boylston





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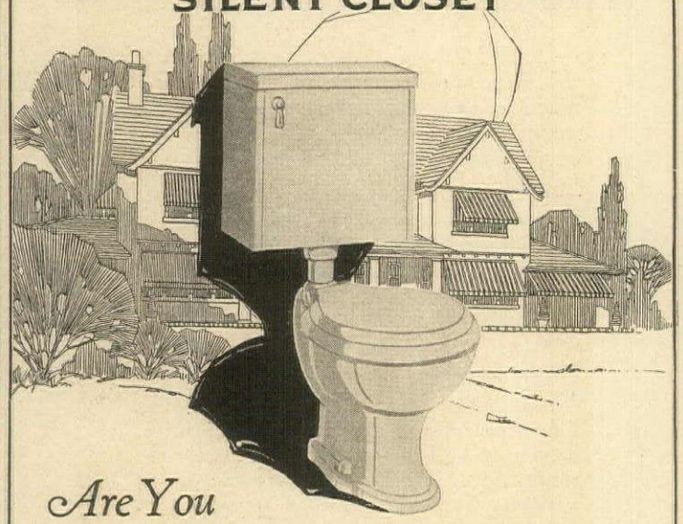

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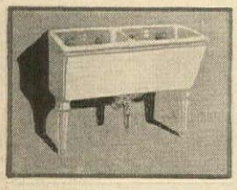

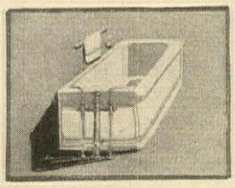

Old English Interiors in American Homes

(*Continued from page 52*)

than the inheritor of the house, and would be taken down and set up elsewhere. Is there anything incongruous about it, then, when an American, an inheritor of the spirit and genius of old England, has it taken across the ocean and placed in his own house?

This movable character of the paneling of the old English room accounts for the irregularity of some of the specimens, which forms part of their charm.

Kinds of Paneling

One of the most frequent and successful forms of panel decoration was that known as the linen-fold, which belongs really to the Gothic and Tudor periods. However, the wainscoting was sometimes removed from other and earlier buildings, and we find it handed on to Elizabethan and Stuart houses.

The paneling most favored in the 16th and 17th Centuries consisted of a series of undecorated panels 9″ or 10″ wide and from 15″ to 18″ high, depending on the beauty of their wood only, and surrounded by molded framing. These panels made a perfect background for pictures, armor or any enriched furniture that was placed against them. This paneling contrasted pleasingly and restfully with the generously carved chimney pieces and doorways, and in no way interfered with the introduction of painted portraits or pictures. It was at this time that Dutch painting was introduced in England, and that Holbein came to paint the portraits of the nobility.

The Jacobean paneling that followed is distinguished by an increasing intricacy of framing and molding which was very often ingeniously introduced and varied with inlaid wood.

With the coming of the Georges the treatment of small panels gave way to a much broader arrangement. The large panels became much wider and were generally divided by a dado rail at a distance of about 2′ to 3′ from the floor, while two or at most three extended to the height of the room. The moldings, again, were much bolder, and instead of being merely sunk and scratched on the framing, they were now made to project. Enrichment in carving was treated in the same way, and instead of being flat in section and conventional in treatment, was high in relief and assumed a naturalistic form. Fruit, flowers and birds, arranged in swags and drops, apparently hung on the walls, and were carved with great boldness, delicate finish and strong relief. Naturally the reader, if he is familiar with decoration, will recall the name of Grinling Gibbons.

And then, after its zenith, came the eclipse of the panel room and all that it stood for in decoration.

The change began in the middle and latter part of the 18th Century. Wood paneling began to be superseded by plaster, and the walls were left unrelieved, and either painted or covered with some of the dainty figured silk now imported from France. Woodwork and other objects became gilded, and silk damask was used to harmonize with it, applied in flat panels and surrounded by a carved and gilt wooden frame. And, as if to add ignominy to the fallen oak, there came, from France, wall paper in imitation of damask and velvet! Of course, wall paper had existed as far back as the 16th Century, but not in conflict with the noble oak in England's mansions.

Thus did English interiors lose their individuality. Much that was beautiful succeeded, it is true. The arts of China and Japan intervened, and implanted their stamp on the Louis XV style in France and the decorations of Chippendale in England. The phoenix and the dragon triumphed. Hardly a palace or a manor house in England or France lacked its Chinese room, with its painted or "japanned" lacquer walls.

Then came the classic period, which invaded France with the Revolution and passed into the Empire, and which translated its influence to English art. This in turn was swallowed up in the banalities of the Victorian era, and all that remained of the art of interior decoration was the past's marvelous bequest. It is doubtful if English taste in furniture and decoration ever reached a lower ebb than in the middle of the 19th Century.

With such examples as these noble houses and their contents in their midst, it is, indeed, surprising how English taste should have sunk so low as we find it in the middle of the last century, and, indeed, even at the present time; and it may truly be said that a keener appreciation is shown in America for the best of decoration than in England.

For American Homes

For America has had its art awakening, and it is founded on the best foundation in the world—an open mind. Americans are a people possessing individuality and refinement, and the keenest and most sympathetic appreciation of the beautiful, added to which is the fact that they show a feverish eagerness to learn all that is to be known of good design when they are once convinced that they are in the hands of a capable teacher.

The Country Auction Sale

(*Continued from page 33*)

powder would an old war horse. The instant prominence I attained as the colored person's antagonist during our flier in high finance was disconcerting, indeed. I withdrew, quailing under her black and angry looks and shivering under the cold eye of the dealer who had come up at the end of this fiasco. She looked me over, superciliously, in the same manner as she had glanced at the broken-down sofa beyond me.

It was with something akin to joy I watched the struggle between her and the Jewish dealer with the piece of molding in his pocket, for the possession of the little gilt mirror. She let him have it with unexpected suddenness, and I knew its damaged condition had something to do with it. The opportunity to tell her where to find the missing piece of molding was gone in a second. I am wasting no grief over it. Later the lady snatched up, with rapid fire bids and a heavy pocketbook, most of the bits we had fixed our hearts upon, much to the evident surprise of the auctioneer and the crowd, to whom an old phonograph and the cheap jewelry had by far the stronger appeal.

But it was all very well to say to ourselves, as we climbed into our little car, that things picked up at auctions often proved a costly mistake; we would still be on the hunt for more to pick. Since our imaginations had become intrigued by household treasures with long histories, the mere hint of an auction would continue to draw us relentlessly to it again, even as it drew us from our Jersey suburb down to the little village that Penn had helped to found on his wise townstead plan, in the years when our country was so strangely new.

Kashan study,
woven in one piece from the best wool yarn

This rug was hung in the Metropolitan Museum of Art

as a splendid example of reproductive work done in America. The study from which it was reproduced (a part of a famous collection known internationally) was also displayed in the Metropolitan Museum.

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Color plates—made from original photographs by Underwood & Underwood, and showing the various studies in their actual colorings—will be sent upon request.

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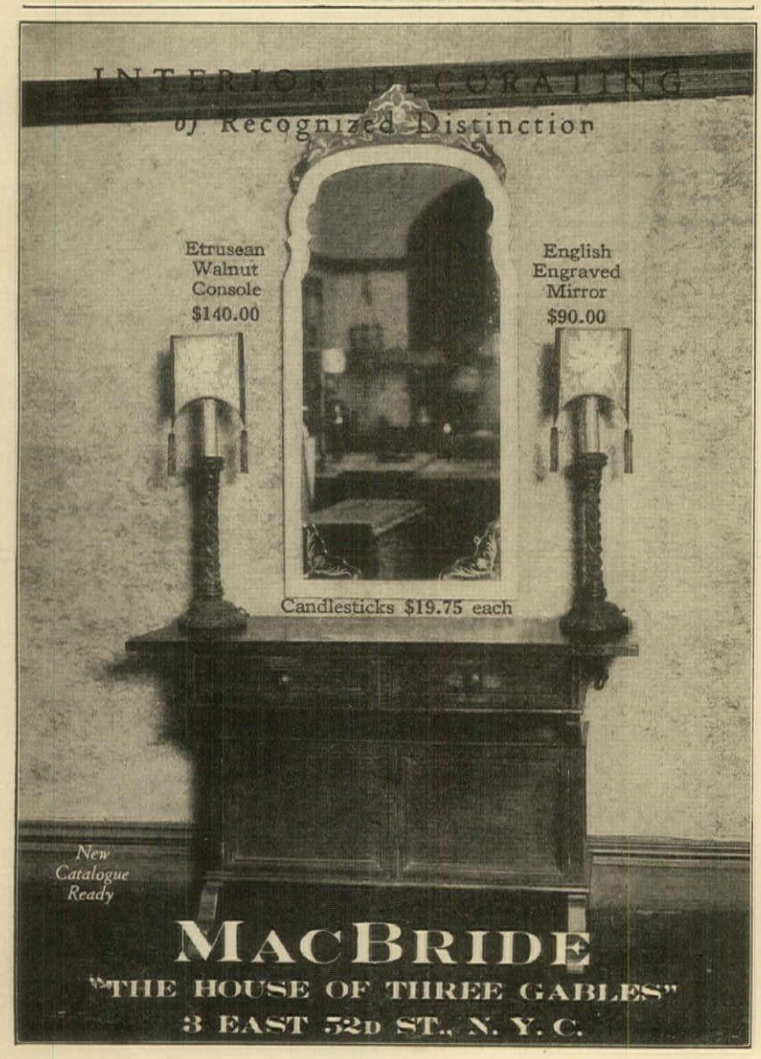

Fleets That Never Sail

(*Continued from page* 20)

Williams' attention to the sunset, I succeeded in so working on the lady's feelings by pointing out the future emptiness of my life without this model that she took pity upon me and, vindicating the noble blood of her ancestors, gave me the beautiful little craft.

Model Prices

Prices paid for ship models vary as much as the boats themselves. Sometimes one will pick up a boat for a very small sum (a few dollars perhaps) from some unsophisticated owner. An average price I should say is from $100 to $500, but prices for exceptionally fine boats run into sums of four figures. Now and then a fine model turns up in the auction rooms. During the past year I saw a very good bone model sold for $585 at auction.

Some years ago I remember a sale which included a fine little model of a French frigate made of bone, enclosed in an old fashioned mahogany case, and a curious little model of an admiral's barge loaded with red coated soldiers of King George, while toiling at the oars was as gallant a little crew of sailormen as one could wish. The two items sold for about $600. Today they would probably bring at least twice that amount. Very seldom however, will one find any bargains in ship models in cities. The best field for the limited purse is in out-of-the-way sea-coast villages, where one may at times find a model or so by diligent search.

Great Boat Collections

The collection in the Louvre is probably the finest in the world and is housed in the three galleries known as the Musé de Marine. It comprises many wonderful models of antique vessels and of transports, galleys and ships of war of the 16th, 17th and 18th Centuries. In London, there is a most interesting collection in the South Kensington Museum. The Royal Navy Museum at Greenwich Hospital contains some very finely made early English war vessels, and other ships. In Glasgow and several other cities of the British Isles one will find museums where these treasures have been brought together. The Ryks Museum in Amsterdam holds an exceedingly fine collection of early Dutch men-of-war, and contains many models of the ships made famous by Admirals Van Tromp, Piet Hein, De Ruyter and others. One of the unique boats in this museum is a galley built in Holland for Peter the Great. The Musea Naval in Lisbon has many ship models of early days, while Spain has a fine collection of her early warships in the Museo Naval in Madrid.

One hears constantly of models abroad that are preserved in their original state, that is, with the original rigging. I have never heard of an authentic case, for the best of rigging decays and falls apart in about one hundred years.

While we have no museums which are as rich in ship models as some of those abroad we do have a number located in various towns and cities along the New England coast, which hold interesting models. The museum in New Bedford has fine models of whaling ships and of warships. Nantucket has a miniature boat or so. The Old State House in Boston contains a number of old-time model ships. The Marine Museum of the Peabody Institute in Salem has the finest collections of any of our museums, and abounds in ship models of many descriptions and sizes from early American men-of-war to square riggers. There is a beautiful bone model in the Portsmouth Athenium, as well as what is probably the finest and early scale constructor's model in the United States that of "America" laid down in 1706, the first large warship to be built on the western continent. In the Aldrich Memorial at Riverhead one will find on a wall bracket in the front hall the identical model of a Sailor Ben's boat made famous in "The Story of a Bad Boy." There are a few other collections but these comprise the most important open to the public.

New York museums hold no fine ship models but there are a number of important private collections owned by clubs and individuals. The India House Club has a large collection of models, almost a hundred in number, one most amusing, made of leather! Thirty or more of these were formerly the property of the late Alexander W. Drake and were added to this collection by the late Willard Straight, an ardent ship collector. When meeting Mr. Drake the day following the sale of his fleet he said, with tears in his eyes, "My ships have sailed at last!"

New York Collectors

Another fine collection in New York is that of the well-known portrait painter, Irving R. Wiles, and consists of thirty or more interesting boats ranging from one of the beautiful bone models to a very unique Japanese Emperor's barge. Some of his most interesting models are an Admirality model of a warship of fifty guns built in 1740, a Spanish ketch rigged ship bought in Madrid, the original of which was used in the Mediterranean trade, an 18th Century Spanish warship and a model of the French privateer "Bellona," a corvette of twenty guns. Mr. Wiles is not only a collector but a builder of ship models as well, and his collection includes some interesting products of his own hands, among which are a Long Island scalloper and a Block Island boat, a Hudson River sloop, a craft that carried everything from passengers to cattle.

Carlton Chapman, the marine painter, has a fine collection of 18th Century models of wooden ships, made in England for the most part between the years of 1740 and 1790. These boats are prized as being unusually accurate as to measurements and detail.

W. J. Aylward, the marine illustrator, has several models of interesting character, among which are a half model of an American ship bought by Spaniards to be used as a slaver, a model of a clipper of 1852, and one of the clipper ship "Contest" which was destroyed by Admiral Semmes in the Civil War. Mr. Aylward has spent many months in the museums of London and Paris, making drawings of the models which they contain for use in his work. Other artists who collect ship models are Reynold Beals, Henry Reuterdahl, Charles Chambers, Edward Penfield, Charles Falls and Gordon Grant.

Captain Arthur H. Clark of New York has a collection of models of famous clipper ships which includes the "Jacob Bell" and the "Staghounds," two of the finest ships designed by the master marine architect, Donald McKay. His collection also comprises many half models, paintings and photographs of famous American Ships.

Models in Decoration

Interior decorators have been quick to seize upon ship models and adjust them to decorative uses. A single ship model of reasonable size and interest placed properly in a room will go far towards supplying the main decorative feature.

This growing demand for boat models to be used for decorative purposes is based on sound fundamental artistic reasons. When used in this way they should not be placed too high but as near the level of the eye as possible, in order that the beautiful curves and balanced proportions may be appreciated,

(*Continued on page* 58)

Announcement

Removal to more spacious & attractive headquarters
749 Fifth Avenue
September 1st or earlier.

A service embracing every Decorative requirement of the Town or Country Home

Vincent Collins, inc.
48 West 50 Street, New York

Genuine Reed Furniture
of Refined Character, designed Exclusively for Patrons of Discriminating Taste

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THE richest of grand pianos ready to be played by the masters among the virtuosi . . . .
Then in a moment transferred into a self-playing piano, as responsive to your musical desires as it provides for your perfect technical achievement without the years and the worries of a pianistic training . . . The Grandette Player-Piano is the smallest ultra-quality Player-Grand in the world.

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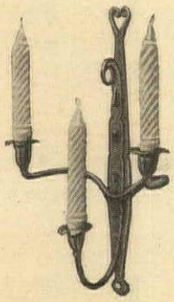

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No perplexing and endless lists of varieties to puzzle over. We have done the eliminating—the sorting and sifting. We offer the best sorts in existence and ONLY the best—guaranteed true to name—and as we grow for discriminating customers, we supply only established plants at the lowest possible prices for quality.

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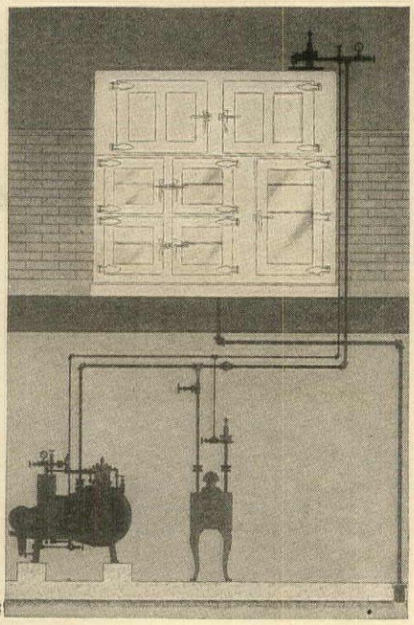
by virtue of its convenience and practicability, is now considered an essential part of the building specifications for the better homes. Domestic refrigeration requires fittings and valves, as illustrated, and Crane Co. offers a wide variety of fixtures necessary for refrigeration equipment.

Crane Branches and Exhibit Rooms are located in over fifty cities where these goods may be seen and detailed information received regarding them.



CRANE CO.
836 South Michigan Avenue
Chicago

New York Exhibit Rooms
23 West 44th Street
22 West 45th Street

Fleets That Never Sail

(*Continued from page* 56)

and against a plain background that will silhouette the beautiful detail of the rigging. Truly a boat model is worth all its cost as a decorative unit.

A single well-built replica of a ship will give an atmosphere to a room which will do much to banish the sordid cares of our everyday life. It is impossible to look upon one of these models without instinctively dreaming, for a moment at least, of the original ship and the romantic lives of her deep sea sailors. We may have our own Hog Island of which we are justly proud, but Romance still takes her passage where straining canvas drives the majestic square rigger over the Seven Seas.

The call for ship models for decorative uses has given rise to a distinct class of boat, namely the decorative model. These boats are made in the present day not with the idea of accuracy as much as with an eye for their decorative value. In these interesting combinations of colors are used both for sails and hulls and often the various details of the boats such as the masts and spars are distorted. Builders of these models have a fondness for choosing types of vessels that have the greatest elements of the picturesque such as the ships of the Crusaders, Elizabethan craft, Genoese carracks, Spanish galleons, Chinese junks, Dutch yachts, etc.

Famous ships are much in demand and decorative models of the "Santa Maria," "The Great Harry," "The Sovereign of the Sea," "La Couronne," "The Royal George," "The Golden Hind," "Half Moon," "Victory," and the "Constitution," are often duplicated.

One of the greatest difficulties that present day builders of early ship models have had to contend with was lack of good working plans, but since the publication of the Mariner's Mirror some years ago, which included all kinds of early ships with scale diagrams, the matter is somewhat easier.

Culver—Master of Models

It has been left to the genius of Henry B. Culver, a New York lawyer, to build probably the finest models of ancient ships made in America today. Most of his time outside of practicing his profession is spent in reconstructing the ships of a by-gone day. Some ten or twelve years ago Mr. Culver built his first model which proved so successful that many of his friends asked him to make ships for them. Soon he was exhibiting models in the shows of the Architectural League, which attracted so much attention that collectors and curators of nautical museums began commissioning him to build models for their collections. At present shipbuilding is almost a second profession with him and he has made models of nearly every kind of craft from the Viking ships down through the ships of the middle ages to the American clipper ship period. His fondness is for building historic ships which are of a more decorative value, such as his model of the Henri Grace A' Dieu (The Great Harry) recently exhibited in the Metropolitan Museum of Art in New York. The original of this model was built in 1520 to carry Henry, the Eighth, of England to meet Francis, the First, of France, at the Field of the Cloth of Gold. It was the largest great ship constructed up to that time in England and Mr. Culver's model made after a painting in Hampton Court Palace was a marvel of detail. The model of the French frigate "La Brailleuse" is considered one of his most technically correct productions.

A New Phase *of an* Old Fashion

(*Continued from page* 23)

serving table, why not use one with cabriole legs? The curved lines of the apron below it show it to be Dutch in origin and in sympathy with the rest of the furnishings of the room.

The vivacity of life in Spain has found expression in wonderful Spanish cupboards, which are unusually interesting. If the copyist has chosen to introduce foreign styles, he has kept the noble and brilliant traditions with which his art is instilled. There is a splendid and honest character found in every piece, showing a dominating, masterful touch. A dark tiled floor is particularly appropriate as a setting for this type of furniture. Wrought iron candlesticks of the 16th Century against a background of an old Dutch painting, are well in the picture, and the whole is typical of the early days of Spanish art.

The Italians have left us masterpieces which are models of artistic design. The sideboard shown here is an adaptation of an old Italian piece, and fits in harmoniously with the caen-stone walls and marble floor. Its very massiveness is impressive. The pictures on the walls above are effective, bringing out the white background, where carved pilasters are represented.

English Cupboards and Chests

There are beautiful old English cupboards which came into existence as early as the 16th Century. These were originally known as "bordes" and were used for the placing of drinking cups. Occasionally we find one that has been designed with shelves at the back, and finished with a canopy of wood. This is generally attributed to Wales, and is known as "Welsh." There is always a symmetrical division of shelves, which makes a pleasing variety to what might have been otherwise a monotonous piece of furniture. With our advance in reproduction, many of these cupboards are being placed upon the market, to take the place of the old-time sideboards, and are especially attractive when decorated with pewter chargers, Lowestoft, or any bits of beautiful old glass.

Old oaken chests have become very popular, and fortunate is he who owns one as an inheritance. These are often paneled, inlaid or carved. Some types show the herringbone, or feather pattern; others are finished in rose design with half circled borders, worked out on the lower rail. They are particularly adapted to Colonial houses and would be inappropriate where light tones have been introduced in wall hangings or woodwork. This style of decoration demands for right effect either lacquer or painted furniture. This furniture is much in favor today as it gives a delightful note of color. Yellow is often chosen as a background for the flower decorations of bright colors and black. For a room that needs a brilliant color, Chinese red is effective. It is boldly decorative and never fails to add a touch of gaiety. Venetian furniture is never tiresome, whether true Venetian or copied from French models. It has an illusive grace, such as no other style can produce. These pieces are particularly good now, as in the heyday of France's prosperity French art was at its height, and their beautiful designs are often reproduced by the cabinet makers of today.

From all parts of the world come these charming bits which are used today in place of the stiff and formal

(*Continued on page* 60)

WING'S IRIS

"A rainbow has descended on the garden."—From the Persian.

These words would express the feelings of one coming unexpectedly upon a planting of the wonderful Iris, unfolding its luminous flowers in the sunlight. Only one who has seen it so growing can form an idea of its beauty. It is of stately habit and great decorative value. The graceful flowers are of both soft and brilliant hues, ranging from white and pearl to deepest purple and maroon. Perfectly hardy and of easiest cultivation.

Our collection, one of the largest in the world, comprises the best American and European novelties. The new Exclusion Act bars further importation of these plants. They are therefore bound to become scarcer and higher priced.

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Price $10.00
Actual value $11.55

Caprice, Deep violet rose
Cherubin, Pinkish heliotrope
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Eldorado, Bronze and violet
Her Majesty, Rose
Hiawatha, Lavender and purple
Iris King, Old gold and crimson
Jeanne d'Arc, White frilled lilac
Juniata, Bright blue
Lohengrin, Cattleya mauve
Loreley, Sulphur and purple
Mary Garden, Cream stippled maroon
Monsignor, Pale and deep violet
Mrs. Neubronner, Deep golden yellow
Nuee d'Orage, "Storm cloud" shades
Pallida Dalmatica, Silvery lavender
Parc de Nueilly, Deep Blue Violet

Collection B. Tall Bearded Iris
Price $4.85
Actual Value $5.60

Fairy, White and soft blue
Jacquesiana, Fawn and red violet
Kochii, Blackish violet
Mme. Guerville, White and lilac
Oriental, Deep blue
Pallida Dalmatica, Silvery lavender
Princess V. Louise, Primrose and plum
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Rhein Nixe, White and raspberry
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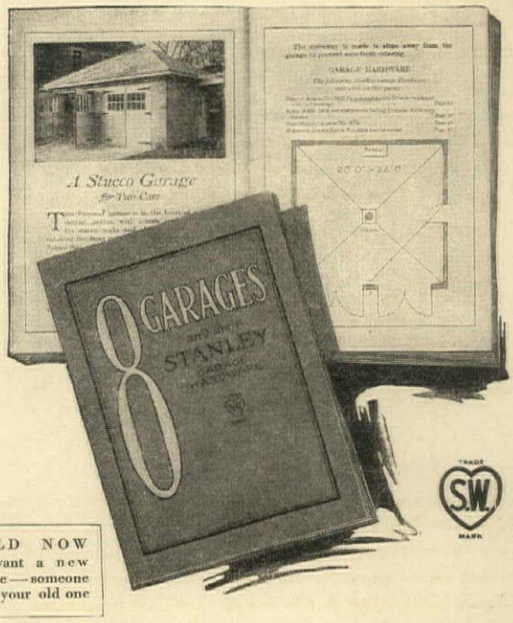

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IF you are planning to build a garage, this booklet contains many valuable suggestions for you. It is woven around the pictures, plans and descriptions of eight private garages. Each was selected because it typifies important features in garage construction.

This booklet is, frankly, an advertisement, but is full of interesting information of a general nature, useful to you as a garage builder though you may decide not to use the products it advertises.

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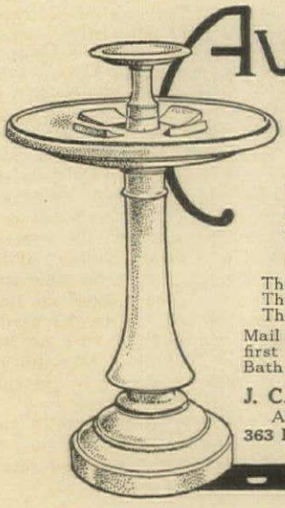

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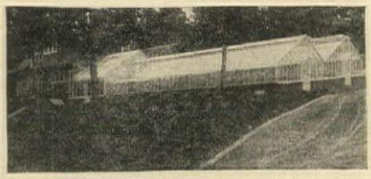

Commercial flower growers declare that the Foley construction is superior. During the great snows of a year ago, not a Foley house failed, or gave way. And they have withstood winds that wrecked residences near them.

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Are the leaders in construction improvements and refinements. When you select a Foley House you are free from worry and repair expense. Often costing more they are the cheapest in the end. Ask for your copy of book "Greenhouses Beautiful".

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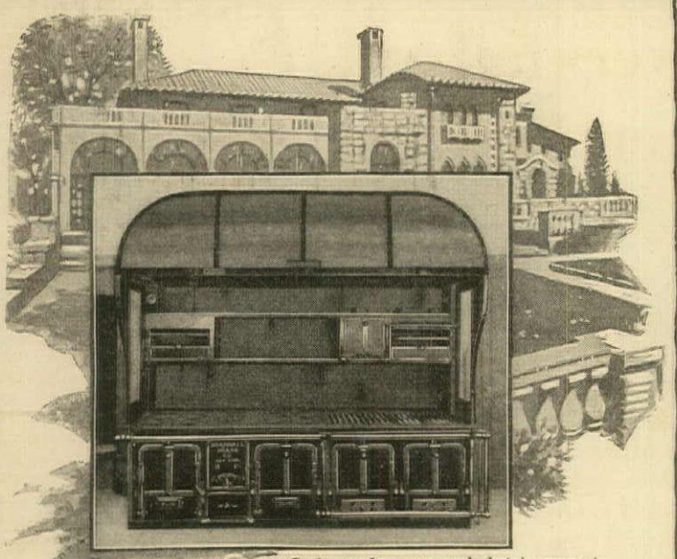

Coal, gasolene-gas and electric range in residence of Russell A. Cowles, Greenwich, Conn. Architect, Henry W. Rowe, Brooklyn.

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Good food becomes more appetizing when prepared on a Deane Range for it is made to order on plans approved by half a century of experience.

Deane's French Range

Built in sections, is made to burn your choice of fuels. The one shown here burns coal or wood in one section, gasolene-gas in the other, and electricity in the left hand broiler, which is set in a double plate shelf of Russia iron.

Above the gasolene-gas section, with its top of interchangeable bars, is a 24-inch broiler and a breakfast or roll oven 18 inches wide, both burning gasolene-gas. Over the the entire range is a mitered corner hood and ventilator to keep food vapors from escaping into the room. Both range and hood are trimmed with black nickel.

Ask your architect about *Deane's French Ranges* and ask us for our portfolio of unusual ranges made to order for homes of the better class.

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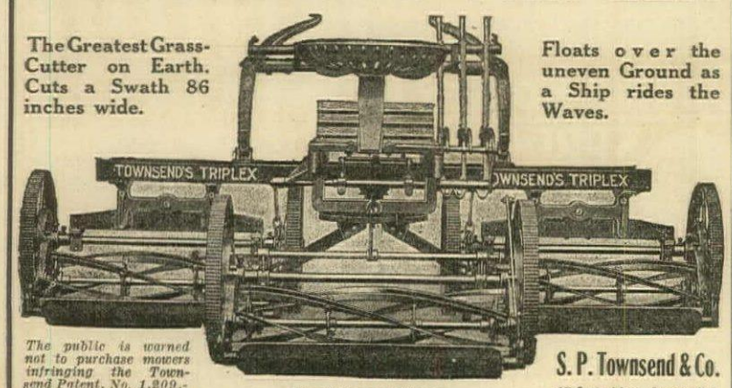
Floats over the uneven Ground as a Ship rides the Waves.



The public is warned not to purchase mowers infringing the Townsend Patent, No. 1,209,519, Dec. 19th, 1916.

Send for catalogue

S. P. Townsend & Co.
17 Central Ave., Orange, N.J.

A New Phase *of an* Old Fashion

(*Continued from page* 58)

sideboards. We are indeed fortunate in having such a variety to choose from, as it saves a repetition of the same idea in our decorative schemes.

It is the grouping in the dining-room that is so important and contributes largely to an attractive room. The one thing to be avoided is overcrowding. A few pieces artistically arranged are far more effective than many in the wrong places. Take, for instance, a putty colored room, where the upholstery is peacock blue. Here a console with richly carved legs is used in place of a sideboard. Chairs are placed on either side, while above hangs a silver-framed, oval mirror, relieving the plain space of wall.

It is by contrasting the dining-room of Colonial days with one of the 20th Century that we realize what a progress has been made in our furnishings. Then things meant little save as connected with family traditions, while today much else must be taken into consideration to gain in the end the effect that means charm. This is produced not only by right grouping of artistic pieces, but through the addition of window boxes, colorful flower stands, and bow windows, filled during the winter months with bright blossoming plants of selected colors.

"What an attractive dining room." This means something more than a room correctly and beautifully furnished. It means some unusual touch—a mark of the owner's individuality—a room where the whole atmosphere is one of charm and distinction.

Old Irish Glass

(*Continued from page* 29)

Glass was also made at Dungannon and Belfast. The Tyrone Collieries advertised "all sorts of the newest fashioned wine, beer and cyder glasses; enamelled, cut, flowered, and plain decanters, with flint stoppers; water glasses, plates, epergnes and epergne saucers, candlesticks, cans, jugs; cut, flowered and plain salvers, jelly and sweetmeat glasses; hall bells; globes and shades; confectioners' jars; with all kinds of glass fit for chemists and mathematicians; salts and salt linings; mustard casters; white phials, and all kinds of bottles for perfumers; retorts and receivers; green phials; green and white mustard bottles; enamelled, cut and plain wine glasses; crofts; common, dram and punch glasses; green garde-de-vins; cruets; goblets, etc. The manufactory is equal to any in England, and can supply glass with initials or engraved to design."

The Cork Cutting

Glass was also made in Cork, Newry, Londonderry and Ballycastle. Cork was distinguished for her sharp diamond cutting, her classical four-light Grecian lamps and the generous proportions of the glass made there. The lips of the Cork and Waterford bottles are large, while those made in Belfast are small. Thrift and economy for the North—open-handed hospitality for the South. How often the traits of a race are reproduced in the inanimate objects which they fashion! The Cork bowls, the beautiful pale green milk pans and fat barrels for whiskey and brandy are of noble size, and that celebrated town with characteristic wit, advertised her wares in verse:

*** "With choicest glass from Waterford,
Decanters, Rummers, Drams and Masons,
Flutes, Hob-nobs, Crofts and Finger Basons,
Proof Bottles, Goblets, Cans and Wines,
Punch Juggs, Liqueurs and Gardevins,
Salts, Mustards, Salads, Butter Keelers,
An' all that's sold by other dealers,
Engraved or cut in newest taste,
Or plain—whichever pleases best,
Lustres repaired or polished bright,
And broken glasses matched at sight.
Hall globes of every size and shape,
Or old ones hung and mounted cheap."

A hand across the sea has ever connected America with Ireland. As early as 1785, a quantity of glass was exported from Newry to the Carolinas. In 1784 over 20,000 drinking glasses, and 532 dozens of bottles were exported to America. In 1797, 30,000 drinking glasses were sent to New York, and two thousand pounds of fancy glass, probably Grecian lamps and lustres among them, arrived from Cork. In 1784 Williams Glass Factory in Dublin had orders from New York that would keep the glass house at work for a year. And in 1798, the principal proportion of glass, if not all of it, was exported to America, while the Irish themselves used the cheaper goods made in Bristol.

There must be many specimens of old Irish glass even yet to be found in this country. I know of several. Two lately came under my observation, which are the property of Miss Van Cortlandt of the Manor House, Croton-on-Hudson. Twin jugs, heavy, lustrous, and cut with a broad sweep that show a sure and master hand. They were a present to her uncle, William Caldwell, from Mrs. Butler of Dublin, and in 1836, he gave them as a wedding present to Miss Van Cortlandt's mother. What has become of the Waterford epergne of my childhood I know not, but I saw some fine lusters and candlesticks in Charleston which have passed carefully through the hands of several generations.

In 1902 a small quantity of clear white flint glass was exhibited at the Cork Exhibition. It was made of Muckish sand—where a whole mountain of it waits to supply factories which might so easily be developed in Ireland. The National Museum, having preserved the wonderful designs, could supply them to a manufacturer, and it is impossible to find more lovely shapes.

Modern Reproductions

Large quantities of cut glass have been made in England, America and Germany; they are exact copies in cutting and form of old specimens and are sold as such to the unwary. But to a practised eye there is a wide difference. The color is more relentlessly white, there is a harder glitter, never the tenderness that one finds in old glass, and it is lighter in weight. Doubtless glass manufactories would still be flourishing in Ireland, but May 1st, 1797, England began her tax on Irish glass. The final blow came when a duty of £12 10s. 0d. was placed on every 1,000 lbs. of metal. Ireland lost heart, the manufacture of glass instantly declined. When the excise duty was removed in 1845 the glass industry in Ireland was practically dead.

Prof. M. S. D. Westropp of the National Museum is probably the greatest authority on glass, and Miss Eleanor Persse, a lady of cultivation and discernment, usually has a number of rare pieces in her shop in Kildare Street, and there is a vast difference between the prices of her collection and those of the London dealers.

The price of a boat-shaped bowl in perfect condition in Regent Street is one hundred guineas. The same thing in Kildare Street would be not more than fifty guineas.

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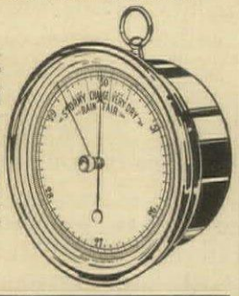
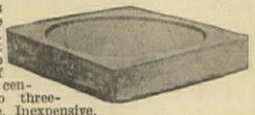


533

A Charming Birdbath of Artificial Stone



fifteen inches square, three inches thick, hollowed out round two and one-half inches deep in centre sloping to three-eighths at edge. Inexpensive, Practical, Artistic. **Price $2.00. Three for $5.50. f. o. b. Verona. Verona Bird Houses. Send for List.**
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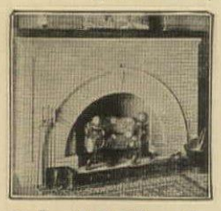

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AND she was a handy correspondent, for she sent a sketch with all the points of the compass marked and the ground-slope indicated.

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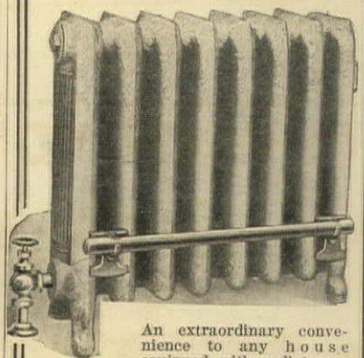

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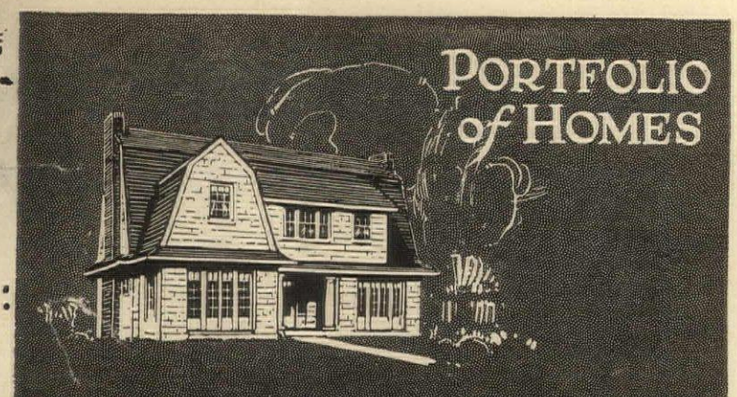

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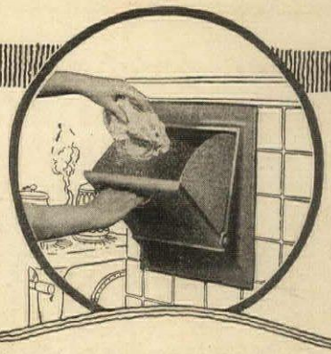

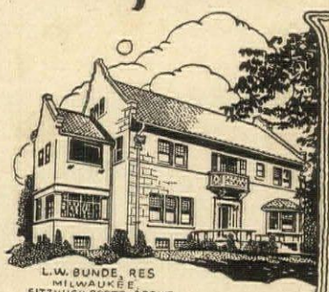

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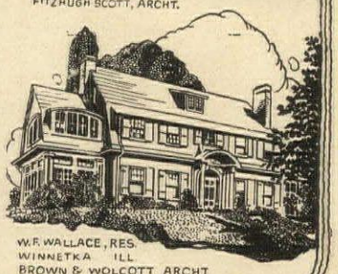

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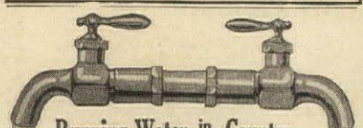

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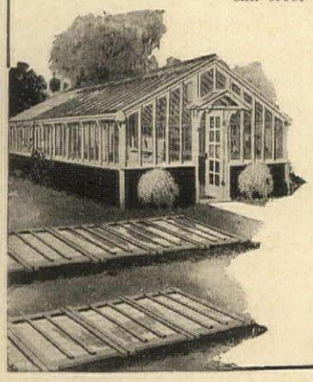

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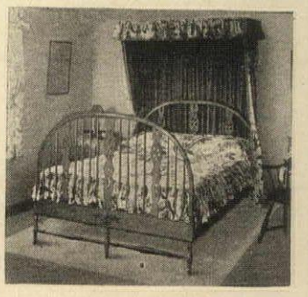

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